







A New Reading Note-Book

Comprising explanatory notes, questions and suggestions for study, biographical notes and reading lists, pronouncing list, and other material, designed for use in connection with the Howe Readers



BY

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1905

THE INLAND PUBLISHING COMPANY
Terre Haute, Indiana

27
8-10

L3 1503
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PREFACE

This little book is just what the title indicates, a "note-book." The story of its making is somewhat as follows: Ten years ago while one of the editors of a teachers' magazine, the author hit upon the idea of preparing such a work, to be published as a special number of that magazine. Its purpose was to help teachers who did not have handy access to libraries of reference books, by furnishing explanations of difficult points and by giving biographical and other notes. In the process of writing the material grew far beyond the original intention, and the suggestions for study took the main place in the notes. It met with a success that was not anticipated, and in book form has had a sale of over 50,000 copies.

Recently "The Howe Readers" (Scribners) were adopted in Indiana for a term of years and numerous letters from teachers over the State and request from the publishers have induced the compiler to write a new work on a larger scale, based upon the material used in those readers. All the features of importance in the old work have been retained and some new ones added. Particularly, the questions and suggestions for study have been emphasized, as that seemed the feature of the book that gave most help to teachers. Important titles and biographies of the authors, from whom selections in the readers are taken, have been given so that much supplementary reading is suggested for both the teacher and the pupil.

An informal tone has been used throughout as best adapted to the purpose in view. The aim is to be helpful rather than profound, to be suggestive rather than to interfere in any way with the teacher's own methods of procedure.

Where so many questions of fact, so many dates and

details, such a variety of material, are included in a small compass it is impossible to expect that no errors have crept in. It is believed, however, that a fair degree of accuracy has been maintained, and that teachers may rely upon the book. At any rate much effort has been expended by both compiler and publisher to that end.

The reference books drawn upon are altogether too numerous for special mention. However, this note should not close without an expression of thanks to my friend, Professor Thomas H. Briggs, for his gracious permission to include his fine study of Burns' "Honest Poverty," nor should it close without stating that I am indebted to my wife for many of the best things in the book.

C. M. C.

Terre Haute, Ind.

November 1, 1909.



CONTENTS

1. Preface	Page III
2. Real Reading	" VI
3. Introductory	" VII
4. Pronouncing list	" X
5. Note Book	Pages 1-248

(The "Note-Book" is arranged alphabetically, all the authors and selections in the Second, Third, Fourth and Fifth Readers being included under a single alphabet. Following the notes on each author will be found a reference telling in which Readers and on what pages selections from his work are located. Roman numerals refer to number of the Reader, Arabic numerals refer to pages. At the beginning of the note on any particular selection will be found an indication of the author, the Reader in which found, and the page, thus: (Longfellow—IV—60).

REAL READING

"I am sure that a man ought to read as he would grasp a nettle; do it lightly, and you get molested; grasp it with all your strength and you feel none of its asperities. There is nothing so horrible as languid study, when you sit looking at the clock, wishing the time was over, or that somebody would call on you and put you out of your misery. The only way to read with any efficacy is to read so heartily that dinner-time comes two hours before you expected it.

"To sit with your Livy before you, and hear the geese cackling that saved the Capitol; and to see with your own eyes the Carthaginian sutlers gathering up the rings of the Roman knights after the battle of Cannae, and heaping them into bushels; and to be so intimately present at the actions you are reading of that when anybody knocks at the door it will take you two or three seconds to determine whether you are in your own study, or in the plains of Lombardy, looking at Hannibal's weather-beaten face, admiring the splendor of his single eye,—this is the only kind of study which is not useless, this is the knowledge which gets into the system, and which a man carries about and uses like his limbs, without perceiving that it is extraneous, weighty, or inconvenient."

—SIDNEY SMITH.

INTRODUCTORY

This work does not in any sense undertake to develop a theory of how to teach reading in the abstract. It is based upon the conception that a piece of literature is an organism containing within itself the laws of its own being, and that any method of procedure that brings the student face to face with what is characteristic is a good method. In general the best way to teach a child how to read is to interest him vitally in the thing he is reading about.

PRIMARY READING

However, in primary work the teacher faces the problem of making the child able to use and to understand the language symbols for ideas. In the beginning he has more ideas than he has the language symbols for. In a day not far distant the plan was to begin with the individual letters of the alphabet and later move to combinations of these letters into words,—the so-called “alphabetic method.” But at present one would go far to find a skilful primary teacher using such a plan. Through a long process of theorizing and experimenting we have passed through the various stages of the “word method,” the “phonic method,” the “sentence method,” and others, to the view that probably no one of these alone offers the best mode of approach to the problem. The conclusion seems to be that some kind of a “combination method” in which elements of each of these are found, works out best in practice. The primary books of the Howe series are not method books, the teacher being left free to put his own ideas on that subject into practice. For those who need help on how to teach beginners in reading the following list is given:

1. Briggs and Coffman: Reading in the Public Schools.—Row, Peterson & Co., Chicago. This book covers in a sane and interesting way the whole subject of reading in the grades, and is recommended as one of the very best of the recent works on the subject.

2. McMurry: *Special Method in Primary Reading*.—The Macmillan Co., New York.

3. Ward: *Rational Readers*.—Silver, Burdett and Co., Boston.

In these and the following, methods of teaching primary reading are worked out in great detail.

4. The Aldine Readers.—Newsom and Co., New York.

LITERATURE

The use of real literature as a basis of all the work in reading has come to be regarded as settled. From "Mother Goose" to Milton, our readers are now made up, as nearly as possible, of what is regarded as possessing literary quality. While mastering the more mechanical elements in learning to read, the child is introduced to a great variety of material that has artistic value, and thus to the great field of books. The forming of a literary taste, the introduction to great books, is an object never lost sight of. Particularly in the more advanced grades, reading books are made up of masterpieces, or extracts from them, and information books are relegated to their proper places. This makes it necessary that the teacher should know books from the inside, that he should have a good literary taste, based upon real acquaintance with literature and not upon mere "chatter" about books. The works in this particular field are legion and only a few can be mentioned as among those that are, at least, practically helpful:

1. Cox: *Literature in the Common Schools*.—Little, Brown and Co., Boston.

This book contains a brief and suggestive discussion of the nature of literature and has extended lists of books classified by grades.

2. MacClintock: *Literature in the Elementary School*.—University of Chicago Press, Chicago, Ill.

3. Colby: *Literature and Life*.—Houghton, Mifflin and Co., Boston.

4. Bates: *Talks on Teaching Literature*.—Houghton, Mifflin & Co., Boston.

5. McMurry: *Special Method in Reading English Classics*.—The Macmillan Co., New York.

6. Woodberry: *The Appreciation of Literature*.—The Baker and Taylor Co., New York.

Many publishing houses issue in cheap form selections for use in the grades as well as in high schools, often accompanied by notes and other valuable aids for understanding them.

THE GENERAL PROBLEM

Few subjects have been given as great emphasis in modern educational literature as the teaching of English in all of its phases. The necessity of effectively using the mother tongue is recognized as never before, and a few helpful books are suggested, covering this whole field:

1. Chubb: *The Teaching of English*.—The Macmillan Co., New York.

2. Carpenter, Baker and Scott: *The Teaching of English*.—Longmans, Green and Co., New York.

3. Baker and Carpenter: *The Language Readers*.—The Macmillan Co., New York.

This series of books develops a method of carrying along together, all through the grades, the various phases of English work; reading, grammar, composition, etc.

FINALLY

In conclusion it may be allowable to suggest that in the various studies of the selections enumerated in this book may be found a concrete and definite way of dealing profitably with literary selections. Some of the studies have been developed with more detail than others with the thought that they may serve to stimulate teachers to do a more intensive kind of work than usual. The following half-dozen may serve to illustrate this point: "Honest Poverty," "In School Days," "Ulysses," "Rip Van Winkle," "A Psalm of Life," "The Barefoot Boy."

PRONOUNCING LIST OF WORDS

(This list includes a number of proper names of persons, places and authors, together with a few other words that occur in the readers. No attempt is made to be exhaustive, but only to select a few words that teachers may be glad to have an approximate pronunciation of along with the notes. In the attempt at a phonetic respelling Webster's "New International Dictionary" has been followed in the main, though other authorities have been drawn upon. In the French words the nasal sound is indicated simply by the letter "n".)

Abou ben Adhem		ä'-bōō bēn äd'-hem
Achilles		a-kīl'-ēz
Acre		ä'ker
Aequians		ē'-kwī-āns
Agincourt		ä'-zhän-kōōr'
	(or English,)	āj'-īn-kōrt
Ah-ni-ghi-to		äh-nī'-ghī-tō
Alba Longa		äl'-bā long'-gā
Albert de Malvoisin		äl-bēr' dē mäl-vwä'-sän
Algidus		äl'-gī-dūs
Algiers		äl-jērz'
Amijias		a-mīī'-ī-ās
Apollyon		a-pöl'-ī-ōn
	(or,)	a-pöl'-yōn
Appalachian		äp-a-läch'-ī-an
	(or,)	äp-a-lā'-chī-an
Ariel		ä'-rī-ēl
Aslaug		äs'-loug
Audubon		ä'-dōō-bōn
Aurora		ä-rō'-ra
Austerlitz		ous'-tēr-līts
Avilion		a-vīl'-ī-ōn
	(or,)	a-vīl'-yōn
Azores		a-zōrz'
Babylonish		bäb-ī-lō'-nish
Balmung		bäl'-mōōng
Barbecue		bär'-bē-kū
Beaumanoir		bō-mán-wär'
Bedivere		bēd'-ī-vēr
Benledi		bēn-lēd'-ī
Bernard		bēr-när'
Berlin		bēr-lēn'

Beth-lehem-judah	běth'-lē-hěm-jöö'-da
Blucher	blú'-kēr
Boaz	bō'-ăz
Bois de Boulogne	bwă'-de-bōō-lōn'-y
Brian de Bois-Guilbert	brē-ăn'-dē-bwă-gel'-bēr'
Braine l'Alleud	brān'-lāl-lūh'
Briareus	brī-ā'-rē-ūs
Britannia	brī-tān'-ī-a
Broek	brök (o as in move.)
Bucephalus	bū-sěf'-a-lūs
Burgundy	būr'-gūn-dī
Cadi	kā'-dī
Cadiz	kā'-dīz
Caeso	sē'-zō
Cassè	kā-sā'
Cassius	kăsh'-ī-ūs
Chanticleer	chăn'-tī-klēr
Chilion	kīl'-ī-ōn
Clan-Alpine	klăn-ăl'-pīn
Cleges (Sir)	clē'-jěz
Clough	klūf
Clymène	klīm'-e-nē
Coilantogle	coil'-ăn-tō'-gl
Comanche	kō-măn'-chē
Coups	kōōz
Cowper (William)	koo'-pěr
	(or,) kou'-pěr
Coyote	kī'-ōt
Cressy	krēs'-ī
Croisic	krwă-zěk'
Crusoe	krōō'-sō
Cuirassiers	kwē-ra-sēr'
Dasent (G. W.)	dā'-sent
Deborah Read	děb'-ō-ra rēēd
Delmonico	děl-mōn'-ī-cō
Delord	dē-lōr'
Devoir	děv'-wor
Diana	dī-ăn'-a
	(or,) dī-ā'-na
Diedrich Knickerbocker	dē-drīk nīk'-er-bōk'-er
Don Quixote	dōn kwīks'-ōt
	(or Spanish,) don ke-hō'-tā
Druids	drōō'-īdz
Dubois	dū-bwă'
Dulcinea	dūl'-sī-nē'-a
Egypt	ē'jipt
Eichao	ī-kā'-ō
Elimelech	e-līm'-e-lěk

Epaphus	ěp'-a-fūs
Epatke	e-păt'-kă
Eskimo	ěs'-kĭ-mō
Excalibur	ěks-kăl'-i-bur
Ezel	ē'-zěl
Frischemont	frĭsh-mōn'
Fujiyama	fōō'-jē-yă'-mă
Gael	gāl
Gallia	găl'-ĭ-a
Gawaine	gă'-wān
Genappe	zhe-năp'
Genie	jē'-nĭ
Gessler	gěss'-ler
Gibraltar	jĭ-brôl'-těr
Gingerbernooster	jĭn'-jer-ber-noos'-ter
Gitche Gumee	gĭtch'-ē gū'-mē
Gloucester	glôs-těr
Goh Bang	gō'-băng'
Greenwich	grĭn'-ĭj
Gretel	grět'-el
Grima	grĭm'-a
Grinnell (G. B.)	grĭn-něl'
Grouchy	grōō-shē'
Hamelin	hăm'-e-lĭn
Hammerfest	hăm'-mer-fest
Hans	hăns
Hayerhill	hă'-ver-ĭl
Heliades	he-lĭ'-a-děz
Helvetia	hěl-vē'-shĭ-a
Hemans (Mrs.)	hēm'-anz
Hercules	her'-kū-lěz
Hesperides	hēs-pěr'-ĭ-děz
Hiawatha	hĭ-a-wăth'-a
Hispania	(or,) hē-a-wăth'-a
Hoang-Ho	hĭs-pă'-nĭ-a
Hoti	hwăng'-hō'
Hyades	hō'-tĭ'
Hyla	hĭ'-a-děz
Hyungbo	hĭ'-la
Igloo	hĭ'-ung-bō'
Iktomi	ĭg'-lōō
Indostan	ĭk-tō'-mĭ
Ingelow (Jean)	ĭn-dō-stăn'
Iris	ĭn'-je-lō
Ishkoodah	ĭ'-rĭs
Italia	ĭsh'-kōō-dăh'
	ē-tăl'-yă

Joaquin (Miller)	wä-kēn'
Joan Guthierez	jōn' goo-tē-ār'-reth
Jackal	jāk'-al
Kaatskill	cōts'-kill
	(same as, cāts-kill.)
Ko-Chung-Kee	kō'-chūng'-kē'
Kremlin	krēm'-līn
La Haie Sainté	lä-ä'-sān'
Laissez Aller	lē-sā' za-lā
Lanier (Sidney)	la-nēr'
Lannes	län
Launcelot	län'-se-lōt
Letitia	le-tīsh'-ī-a
Lilliput	līl'ī-put
Lucius Pella	lū'-shus pēl'-la
Lucius Tarquinius	lū'-shus tār-kwīn'-ī-ūs
Mackay (Charles)	mă-kī'
Mahlon	mă'-lōn
Malory (Thomas)	māl'-ō-ri
Malplaquet	mäl-plä-kā'
Mandarin	măn'-da-rīn
Maraposa	mă-rē-pō'-sa
Mars	mārz
Marseilles	mār-sālz'
Merced	mer-sād'
Mercury	mer'-kū-rī
Mesha	mē'-sha
Mevrouw	mēv-rōō'
Midas	mī'-das
Miguel de Cervantes Saavedra	mē-gēl' dā sēr-vān'-tēz sâ-ä- vā'-drä
Milhaud	mē-lō'
Mimer	mē'-mēr
Moab	mō'-ăb
Moabitess	mō-ab-īt'-ēs
Monadnock	mō-năd'-nōk
Monteuil	môn-twě'-ī
Mont-Fichet	môn'-fīch-ă'
Mont Saint Jean	môn sǎn zhăn'
Moscow	mōs'-kō
Muir (John)	mūr
Mynheer van Gleck	mīn-hār' van glēck'
Myrmidons	mūr'-mī-dōnz
Nahl bo	nāl'-bō'
Nan Kin	năn' kīn'
Naomi	nā-ō'-mī
Nautilus	nō'-tī-lus

Nivelles	nē-věľ'
Ney	nā
Nokomis	nō-kō'-mīs
Nottingham	nōt'-īng-am
Ocklawaha	ōk-la-wā'-hā
Octavius	ōk-tā'-vī-us
Ohain	ō-ān'
Olympus	ō-līm'-pus
Opheia	ō-fēl'-ya
O'Reilly (John Boyle)	ō-rī'-lī
Orpah	ōr'-pā
Palatine	pāl'-a-tīn
Pandora	pān-dō'-ra
Patroclus	pā-trō'-klūs
Patti	pāt'-ē
Pawnee	pō-nē'
Peary	pē'-rī
Phaethon	fā'-ē-thōn
Pharos	fā'-rōs
Phoebus	fē'-būs
Phyllis	fil'-īs
Pierre Loti	pē-air' lō'-tē
Plutus	plōō'-tūs
Plymouth	plīm'-ūth
Poitiers	pwā-tyā'
Qui vive	kē-vēv'
Ragnar	räg'-nār
Ramielles	rā-mē'-yē'
Ratisbon	rāt'-īs-bōn
Remus	rē'-mūs
Reynard	rā'-nard
Roche (James Jeffrey)	rōch
Roderick Dhu	rōd'-ēr-īk dōō'
Romulus	rōm'-ū-lus
Rossetti	ros-sēt'-tē
Rozinante	rōz'-ī-nān'-te
Samarcand	sām'-ār-kānt'
Samoa	sā-mō'-ā
Shwatka (Frederick)	shwōt'-ka
St. Helena	sānt hē-lē'-na
Saint Vincent	sānt vīn'-sent
Sancho Panza	sān'-kō pān'-za
Saracen	sār'-a-sēn
Sherwood	sher'-wood
Siegfried	sēg'-frēd
Sierra	sī-ēr'-a

Siren	sī'-rĕn
Soignes	swān-yē'
Southey (Robert)	sūth'-ī
Styx	stīx
Switzerland	swīt'-zēr-land
Syrian	sīr'-ī-an
Templestowe	tēm'-pl-stō
Tevsotdale	tē'-vī-ut-dāl
Tiber	tī'-bur
Ti-ra-wa	tī-rā'-wā
Trafalgar	trāf-al-gār'
	(or) trā-fāl'-gar
Triton	trī'-ton
Trowbridge (J. T.)	trō'-brīj
Tsi Ann	tsē' ān'
Tuscumbia	tūs-kūm'-bī-a
Ulysses	ū-līs'-ēz
Ute	ūt
Van Diemen's (Land)	vān dē'-menz
Vailima	vā-ē-lē'-mā
Vive l'Empereur	vēv' lān-prūr'
Vulcan	vūl'-kan
Wachusett	wā-chōō'-sēt
Wah-wah-taysee	wā'-wā-tā'-sē
Waldemar	vāl'-de-mār
Wathier	vā-ti-ā'
Wawona	wā-wō'-na
Wyss (Johann Rudolf)	vīs
Yokohama	yō-ko-hā'-ma
Yorkshire	york'-shir
Yosemite	yō-sēm'-ī-te
Zamor	zā'-mor
Zeus	zūs
Zodiac	zō'-dī-ak
Zitkala Sä	zīt-kā'-la shā'
Zuyder-Zee	zī'-dēr-zē'
	(Dutch) zoi'-dēr-zā'

A NEW READING NOTE-BOOK

ABBEY, HENRY

Lives at Rondout, New York, where he was born in 1842. Journalist and contributor to various periodicals and magazines. Poet of easy style and considerable suggestiveness. Collected edition of his works published by D. Appleton & Co., New York. "The Critic," speaking of his work, said: "He tells a story well, finds a poetic moral in more than one classic theme, and discovers much that belongs to poetry in plain wayside life. One would wish sometimes for a little more rigid exclusion of material which can be treated better in prose than in verse."

ABOU BEN ADHEM AND THE ANGEL

(Hunt—IV—165.) Written after the manner of an oriental fable. What impression do you have of Ben Adhem from such expressions as "May his tribe increase!" "Awoke from dream of peace," "exceeding peace had made Ben Adhem bold"? What was the angel doing? What two questions did Ben Adhem ask? Was he disappointed at the second answer? Can you tell why he "spoke more low" in answering? Would it take much courage to speak "cheerily"? What did Ben Adhem learn when the angel came again? Note that love of the Lord is tested by love of our fellow men.

He prayeth best who loveth best
All things both great and small.

—Coleridge.

Deep dream of peace...exceeding peace. Both expressions suggest quiet and repose of spirit, easy or clear conscience. So powerful is this feeling in Abou that it takes away the fear of the supernatural.—**Sweet accord.** Perfect harmony. A unity with the divine will which expresses itself in the angelic look.—**Ben.** This word, which is seen so often in Oriental names, means "son of."

The following helpful suggestion by Prof. Clark is taken from "The Inland Educator" for August, 1899. It may be practiced in connection with almost any piece of literature and is given here because he illustrated his idea from this poem.

"The purpose of paraphrasing expansively is to make the thought and feeling clearer and more real by dwelling upon the words of the author. A very common habit in school and out of it, is to read without thinking. To overcome this habit, and consequently to improve the oral expression, the pupil should take each thought and hold it before the mind until the picture stands out clearly. It is remarkable how many details will grow clearer and clearer, and further, how the feeling will be increased, as the ideas get possession of us . . . Let us take an illustration, to show how the paraphrase will assist us to get the feeling . . .

The Angel wrote and vanished The next night
It came again with a great wakening light,
And showed the names whom love of God had blest,
And lo! Ben Adhem's name led all the rest.

"The average child will be likely to read the conclusion as if it contained a simple statement of fact. But we know it should contain far more than this. It should manifest a certain joy and elevation of feeling, **growing out of our sympathy with Abou.** How shall we make this clear to the child? Shall we tell him to be joyful? Shall we tell him to raise his voice? Under favorable circumstances such suggestions may be helpful, but they are certainly not educative. Let us, so to speak, open out the thought of the lines for him, and let us endeavor to reach his feeling in this way, striving

thus to develop that true principle which must lie at the basis of all emotional expression.

"Let us first get the child to grasp clearly Abou's disappointment upon discovering that his name was not, on the occasion of the angel's first visit, written in the book of gold. Let him understand that even **he**, the pupil, appreciates the nobility of good deeds, and in this way arouse a certain sympathy for Ben Adhem. This by way of preparation. Then comes the second visit. How intently the good man regards the angel, and how earnestly he scans the angel's list! Has his life been a failure? Has he misunderstood God's message to men? But, see! at the head of the list is Ben Adhem's name. Oh! the joy of it to Ben Adhem; and the joy to **us**, who sympathize with him. It is this joy that gets into the voice as we read the last two lines, and this joy might be expressed in the paraphrase 'And lo!—and how I rejoice to tell it!—Ben Adhem's name,—the name of this lovable man whose life had been devoted to well doing, his name, think of it! Should his life not be an encouragement to us?—his name led all the rest.'

"Such practice as that suggested above should be a part of our teaching from the beginning and should be continued until the pupils form correct habits of interpretation."

ADDISON, JOSEPH

Born May 1, 1672, at Milston, in Wiltshire, England. Educated at Charter House, and at Queen's College, Oxford, with a notable reputation as a classical scholar. In 1699 he was granted a pension of 300 pounds by the Crown, the object being to allow him to prepare, by means of travel, for participation in state affairs. The loss of power by the whigs upon the accession of Queen Anne in 1702, caused Addison's pension to cease, and left him in the position of a mere literary "hack." His opportunity came, however, with the famous victory of Marlborough at Blenheim, which Addison, by invitation, celebrated in the poem called "The Campaign." From this time on he was a great central figure in the intellectual

and political life of his time. An opera, "Rosamund," and a tragedy, "Cato," were famous in his day though little read at present.

Addison's fame, however, rests secure upon his famous periodical, "The Spectator." The age of Queen Anne was the age of pamphleteering. The modern newspaper, with its marvelous facilities for gathering and disseminating what was going on in the world was still far in the future. "The Spectator," the best representative of its class, was made up of essays upon the topics of the day somewhat resembling the editorials found in the better class of our newspapers. Richard Steele and other noted writers of the day were associated with Addison in writing the material included in it. Their great object seemed to be to serve as critics of the morals and manners of their time. Addison states this object in these words: "Since I have raised to myself so great an audience, I shall spare no pains to make their instruction agreeable and their diversion useful. For which reason I shall endeavor to enliven morality with wit, and to temper wit with morality. . . . And to the end that their virtue and discretion may not be short, transient, intermitting starts of thought, I have resolved to refresh their memories from day to day till I have recovered them out of that desperate state of vice and folly into which the age has fallen. . . . It was said of Socrates that he brought philosophy down from Heaven to inhabit among men; and I shall be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses."

Benjamin Franklin in his "Autobiography" tells at length how he endeavored to master somewhat of Addison's fine, clear, prose style. This style is hardly energetic enough to satisfy the twentieth century, but Addison's place among the really great prose writers in our language is safe.

The group of papers known as the "Sir Roger de Coverly Papers" is the means by which most readers make acquaintance with Addison. "It is perhaps not too

sweeping to say that no writer between Shakespeare and Fielding has portrayed so real or so delightful a character as Sir Roger."

Addison died June 17, 1719, and was buried in Westminster Abbey.

A convenient and reliable guide for the main outlines of Addison's life and works is Courthope's "Life of Addison," in the English Men of Letters series. Macaulay's "Essay on Addison" is very stimulating.

Selection: V, 227.

AESOP

The most popular collection of fables handed down from the past are those which are ascribed to the (supposed) Greek slave Aesop. His history (even his existence) is uncertain, but he is said to have been born in Phrygia about 620 B. C.; it is also reported that he was unusually ugly but so full of a certain droll wisdom that he practically ceased to be a slave and was employed as a confidential adviser. The traditional story still further relates that he lost his life on a mission with which he had been entrusted by King Croesus, of ancient fame. He was to distribute a large sum of silver to the citizens of Delphi, but unable to find any plan of distribution that would suit the jealous Delphians, he became disgusted with the whole affair and sent the money back to the king. The enraged Delphians threw him over a high cliff, and thus he perished about 564 B. C.

The fables were not written down by Aesop but passed along by word of mouth. This accounts for the great variety in versions and in the number of the fables found in different collections. The wide influence of fables is not hard to account for. "Truth embodied in a tale shall enter in at lowly doors."

Selections; II, 12; III, 56.

AFTER THE SHIPWRECK

(Defoe—IV—42.) This selection is made up of most of the sixth chapter of "Robinson Crusoe", with a few paragraphs from the opening of the seventh chapter.

Children should be encouraged to read the entire story, and generally all that is necessary is to put the book somewhere within their reach. A good text is that in the Riverside Literature series (sixty cents) which has a splendid introduction, setting forth the genesis of the story in terms that anyone can understand. "The truth is, Defoe was filled with the grand conception of a man stripped almost bare and set to reinstating himself."

By common consent this story ranks as one of the masterpieces of fiction, and its simplicity and fundamental quality render it peculiarly adapted to educational purposes. In fact the Herbartian school of pedagogy makes this book the central fact in the work of the second grade, and in the fourth chapter of Prof. Charles A. McMurry's "Special Method in Primary Reading" the qualities of the book that make it thus useful and the best methods of bringing them before the children are fully and clearly presented. (The teacher interested in the problem of oral stories in the grades should have this book. He will find it possible to use the interest awakened by this episode given in the reader as a starting point for many interesting stories of other things in Crusoe's career.) In Crusoe's story the child pushes beyond the boundary of the fairy world and comes into touch with the world of fact. The quoted passage from Prof. McMurry suggests some phases of the Crusoe problem:

"He is cut off from help and left to his own resources. The interest of the story is in seeing how he will shift for himself and exercise his wits to insure plenty and comfort. With few tools and on a barbarous coast, he undertakes what men in society, by mutual exchange and by division of labor, have much difficulty in performing. Crusoe becomes a carpenter, a baker and cook, a hunter, a potter, a fisher, a farmer, a tailor, a boatman, a stock-raiser, a basket-maker, a shoe-maker, a tanner, a fruit-grower, a mason, a physician. And not only so, but he grapples with the difficulties of each trade or occupation in a bungling manner because of inexperience and lack

of skill and exact knowledge. He is an experimenter and tester along many lines. The entire absence of helpers centers the whole interest of its varied struggle in one person. It is to be remembered that Crusoe is no genius, but the ordinary boy or man. He has abundant variety of needs such as a child reared under civilized conditions has learned to feel. The whole range of activities, usually distributed to various classes and persons in society, rests now upon his single shoulders. If he were an expert in all directions, the task would be easier, but he has only vague knowledge and scarcely any skill. The child, therefore, who reads this story, by reason of the slow, toilsome, and bungling processes of Crusoe in meeting his needs, becomes aware how difficult and laborious are the efforts by which the simple, common needs of all children are supplied. * * * The lesson of toil and hardship connected with the simple industries is one of great moment to children. Our whole social fabric is based on these toils, and it is one of the best results of a sound education to realize the place and importance of hard work. * * * Crusoe is a sort of universal man, embodying in his single effort that upward movement of men which has steadily carried them to the higher levels of progress. * * * Such parts of the story as are of most pedagogical value should be simplified and woven together into a continuous narrative. That part of the story which precedes the shipwreck may be reduced to a few paragraphs which bring out clearly his early home surroundings, his disobedience and the desertion of his parents, and the voyage which led to his lonely life upon the island. The period embraced in his companionless labors and experiences constitutes the important part for school uses. A few of the more important episodes following the capture of Friday and his return home may be briefly told."

These quotations are given with the hope that they may lead the teacher to do more with this great book than is possible with the brief passage in the reader.

Keeping clearly in mind the fact that Crusoe had been cast upon the island with nothing, notice how he "used his wits" to get what he needed most from the wrecked ship. How did he get to the ship? How did he get on board? What did he get together to take ashore? How did he get it all ashore? Did he use good judgment at all points? What of his clothes? How did he remedy his error?

AGREED TO DISAGREE

(Dayre—III—200.) What agreement is made in the first stanza? What was the cricket's idea of a fine place in which to live? What objection did the mouse make? What did the bumblebee suggest? Why did this not suit the cricket? What was the mouse's ideal of a home? Who found fault with this? So, what did each do? Were they better off this way? (Notice how much wiser they are than human beings sometimes are. Did you ever hear of a person who wanted others to do as he did, and think as he thought, and who was very "intolerant" of those who disagreed with him? Human beings are not alike. Each one has his own individuality and this must be respected. The mouse, the cricket and the bumblebee, did not go about telling mean stories about each other's unreasonableness. Each "lived his own life" in the true meaning of that expression and they all "rejoiced in the sweet spring weather.")

ALCOTT, LOUISA MAY

Born November 29, 1832, at Germantown, Pa. Daughter of Amos Bronson Alcott, widely known in his day as a philosopher of the transcendental school. Louisa was a teacher and the author of some stories of "harmless sensation" in her younger days. During the war she was an army nurse. Her first important book was "Little Women," published in 1868, and this has remained the most popular, as it is perhaps the best, of her stories. Other books, with which she followed up that great success, are "Little Men," "An Old-Fashioned Girl," and "Jo's Boys." Her books have always appealed strongly

to young people, particularly to girls. They are full of the fine, hopeful qualities that do so much to instill high ideals of life and character in the young, and abundantly justify the wide reading they have received. Her later life was full of suffering from ill health. She died at Boston, March 6, 1888. Selection; V, 70.

ALDRICH, THOMAS BAILEY

Born November 11, 1836, at Portsmouth, N. H. His boyhood was spent partly in New England, and partly in Louisiana. After a few years in business in New York, he devoted himself to journalism and literature. From 1881 to 1890 he was the editor of "The Atlantic Monthly." His fame perhaps rests mainly on his poetry, which is peculiarly graceful and finished, though it lacks certain larger qualities that appeal to the multitude. Aldrich has, therefore, always appealed to a smaller audience than Longfellow and Lowell. Among the best known of his poems may be mentioned "The Ballad of Babie Bell" and "Judith." This latter, the story of the famous heroine of the apocrypha Aldrich made into a drama in 1903 and it met with considerable success on the stage. Aldrich was also the author of several prose works distinguished by the same delicacy which marks his poetry. Best known of these is "Marjorie Daw." Another is the "Story of a Bad Boy," one of the most successful attempts to record the real life of a boy. Aldrich died at Boston in 1907.

Selection: V, 9.

ALICE IN WONDERLAND

(Carroll—IV—149.) This selection comprises the first half of the fifth chapter of "Through the Looking Glass," called "Wool and Water," with a few adaptations. The title given is misleading as it seems to suggest that the passage is from the more famous book called "Alice in Wonderland." Lewis Carroll is the pseudonym of the greatest nonsense writer in the language, and the tremendous cleverness upon which nonsense depends for its charm was partly indicated by the writer in the frequent

use of italics. It is sometimes very difficult to read the speeches correctly without the aid of some such guide. The following, printed as originally written, will illustrate:

"Well, I don't want any **to-day**, at any rate."

"You couldn't have it if you **did** want it," the Queen said. "The rule is, jam to-morrow and jam yesterday—but never jam to-day."

"It **must** come sometimes to 'jam to-day.'" Alice objected.

"No, it can't," said the Queen. "It's jam every **other** day; to-day isn't any **other** day, you know."

It will be an interesting experiment to try to locate these emphatic words throughout the selection, and the ability to do so will depend upon one's ability to catch clearly the whimsical idea that pervades it. Why was Alice so confused? Notice that the opening passage takes the reader easily from this world with its known laws into the realm of Wonderland where there is a reversal that keeps one more than guessing. Name in order the items about which Alice was "mixed up" beginning with the pun on the word "addressing." A selection like this stimulates the fancy and is good to remove the "crinkles" that come from the too great tyranny of facts. (Since both of Carroll's famous books can be had in very cheap editions, encourage children to read them outside of class.)

AMERICAN FLAG, THE

(Drake—IV—242.) This selection consists of the first twelve lines of the poem entitled as above. Its object is to express the splendid significance of the flag and in order to do this imagery of a high-flown order is used,—imagery that suggests that the heart of the whole universe itself is bound up in the combinations that make the flag. Notice the personification in the opening line. Where does Freedom dwell? This conception of Freedom as a mountain nymph is common in poetry. How were the stars arranged? the white stripes? the red? Read these lines over and over until the splendid color scheme of the heavens is vividly before the eye. Note the color

words,—azure, milky, etc. Into whose hands was the flag given? Do you see why Jupiter is indicated by calling him the “eagle bearer” instead of by naming him? If you have a manual of mythology at hand and will read what it says of Jupiter (Zeus) you may be able to see why he is called “mighty” and why he is a fit bearer of “the symbol of her chosen land.” See if you can determine the special fitness of expressions like “robe,” “gorgeous dyes,” “milky baldric” (why is that better than “milky way?”), “streakings.”

ANDERSEN, HANS CHRISTIAN

Born at Odense, Denmark, April 2, 1805; was very poor as a youth and was educated at the public expense, showed great talent early as a writer, and is the author of several romances of merit. He is, however, known to the world mainly as the author of a collection of tales for children which have been translated into many languages. He is called “the children’s friend.” A splendid collection of his stories for children is found in the *Riverside Literature* series published by Houghton, Mifflin & Co., Boston, Mass. Died in Copenhagen, August 4, 1875. Selections: II, 108; III, 32, 237; IV, 25.

ANDREWS, MARY RAYMOND SHIPMAN

A writer of fiction living at Syracuse, N. Y. Among longer stories she has written “Bob and the Guides” and “The Militants.” She is most widely known as the author of “The Perfect Tribute,” most of which is given in the fifth reader (page 347).

ARBUTUS, THE

(Mulets—III—192.) Can you tell, after reading the story through, in what part of the United States this little girl lived? Why was the arbutus an appropriate gift for Phyllis? If you have never seen the Arbutus, try to determine from the picture and from the text just how it looks. In what kind of places does it grow? Why do you suppose Whittier called these flowers “The first sweet smiles of May”?

ARIEL'S SONG

(Shakespeare—IV—4.) Ariel was the ethereal spirit by means of whom Prospero brought about his deeds of magic in the play called "The Tempest." This song is found in Act V, scene 1, and expresses Ariel's sense of pleasure on hearing Prospero's promise to give him his freedom as soon as one more important event is brought about. It is hard to reduce it to meaning, in fact it contains one or two passages about which there has been much dispute. Commit it to memory and try to read it in the light, airy, happy manner that a being like Ariel would use as he sings. Notice that Ariel's idea of happiness is to rest in the midst of the blossoms of a perpetual summer, and that he proposes to follow Summer as it moves to other regions, using "the bat's back" as his vehicle for travel. Point out the expressions in the song that show the above is true. (Scientists tell us that bats do not migrate, but become torpid in winter. Do you suppose Shakespeare didn't know this, or didn't care?) If the teacher is familiar enough with "The Tempest" to tell the children some of the chief doings of Ariel, it will help them get into the spirit of this song.

ARNOLD, MATTHEW

Born at Laleham, near Staines, England, December 24, 1822. His father was the famous Dr. Arnold, head-master of Rugby. He was educated at Rugby and at Oxford. In 1851 he was appointed to an inspectorship of schools and held the position until 1885. In this trying position he gave much energy to setting examinations and grading papers, that might have gone into better work for the human race if he had not been under the necessity of such drudgery in order to make a living. He was Professor of Poetry at Oxford for a time, lectured in the United States, and was finally granted a pension for his services to literature. He died suddenly of heart-failure, April 15, 1888.

Many of Arnold's papers on school matters were model reports and are yet stimulating reading. His poetry is

limited both in amount and in the scope of its subject-matter. It is pervaded by a melancholy tone, and lacks the bouyant tone of a Tennyson, or the energy of a Browning. The little poem called "Dover Beach" is often regarded as his masterpiece. Other well-known poems are "The Forsaken Merman," "Sohrab and Rustum," "The Scholar Gypsy," "Resignation."

Arnold's authority as one of the sanest critics of modern times is almost universally recognized. A number of volumes written in a very fine prose style contain his opinions on literature and on life. Among them may be mentioned "Essays in Criticism" (First and second series), "Literature and Dogma," "Culture and Anarchy."

Selection: V, 321.

ARROW AND THE SONG, THE

(Longfellow—IV—60.) In Longfellow's journal, under date of November 16, 1845, appears this entry: "Before church, wrote 'The Arrow and the Song,' which came into my mind as I stood with my back to the fire, and glanced onto the paper with arrowy speed. Literally an improvisation." The poem was published in Longfellow's fourth volume, "The Belfry of Bruges and Other Poems," which appeared in the latter part of 1845. The poem is a splendid embodiment of the idea that the most unconsidered and aimless deeds may have the most important and far-reaching consequences. In it Longfellow uses that favorite device of the poets, the presentation of truth by means of analogy. The first stanza tells of the sending forth of the arrow and what the poet thought became of it. The second, under the imagery of the arrow, tells of the sending forth of the song, or poem, and what happened to it. The third stanza indicates the error made, and tells what actually happened to both the arrow and the song. What four things are stated about the arrow in stanza 1? [(1) Sent forth into the air, (2) flew swiftly, (3) passed out of sight, (4) fell to earth.] What made the poet think the arrow fell to earth? Observe that the order in which the above items are stated

is not the order in which they are given in the stanza. What points given in stanza 2 about the song, parallel those already given about the arrow? Is it natural to suppose that under the circumstances the song "fell to earth," that is, had no effect of any kind? After reading stanza 3, what correction must be made in the points given about both the arrow and the song? What had happened to the arrow? to the song? Do you think all deeds, however aimless, have consequences if we could but know? And if so, ought a recognition of that fact to increase our sense of responsibility?

ARTHUR'S PRAYER

(Hughes—IV—141.) This selection is a portion of the first chapter of the second part of "Tom Brown's School Days," with some editorial adaptations. Thomas Hughes' "Tom Brown's School Days" and "Tom Brown at Oxford" are two of the most noted books for boys of the last century and if accessible should be recommended for complete reading. The first is particularly fine for a picture of the life at a large public school for boys in England, as it used to be, a life that is very foreign to anything that is found in America. The book also gives a splendid account of the wonderful influence exerted upon his boys by the great Head Master, Dr. Thomas Arnold. Notice that he is referred to in the selection given in the reader.

The chapter quoted from has as its title, "How the Tide Turned," and sets forth a crisis and a turning point in Tom Brown's life. This is indicated by the mottoes selected by the author for the second part and for the first chapter. The motto for Part II is from Tennyson and is given in this form:

"I (hold) it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things."

The chapter motto is from Lowell's "The Present Crisis":

"Once to every man and nation, comes the moment to decide,

In the strife of Truth with Falsehood, for the good or evil side:

* * * * *

Then it is the brave man chooses, while the coward stands aside,

Doubting in his abject spirit, till his Lord is crucified."

Study these two quotations carefully and then try to state their connection with the events told in the selection. Describe the scene at the beginning. Do you know how Arthur felt? Try to make it clear. What appeal did he make to Tom? What especially centered the attention of the boys on Arthur? What roused Tom to indignant action? After all had retired why could Tom not go to sleep? Try to state the terms of his problem or conflict. What was the result of all his thinking? Did he do a very difficult thing? Why was it difficult? What was the great lesson he learned?

Jackets. A short coat. Jackets for boys throughout the first half of the nineteenth century came only to the waist.—**Snivelling.** Whining. Used as a term of the utmost contempt.—**Sixth form.** The word "form" refers to a class or rank of pupils, somewhat as our word "grade" does.—**Rugby.** One of the most famous of the preparatory schools of England.—**Arnold.** Thomas Arnold (1795-1842) was head-master at Rugby from 1828 until his death.—**A still, small voice.** See I Kings, 19, 12.—**Words of the publican.** See Luke, 18, 10-14.—**Conquered his own coward spirit.** See Proverbs, 16, 32.

AT MORNING

(Stevenson—IV—155.) One of the best known and most suggestive of the prayers composed by Robert Louis Stevenson for the family altar in his far-away home in the Southern Pacific. Commit to memory and try to make its brave spirit your own. What are the things that are petitioned for?

AT THE MONUMENT

(Nicholson—V—210.) This poem is a good example of the sonnet. A sonnet is a poem of fourteen lines, with a certain arrangement of the rimes. The lines are arranged in two groups: (1) A major group of eight lines, called the octave, made up of two quatrains, (2) a group of six lines, called the sextette, made up of two tercets, or three-line groups. The rime scheme is as follows: a b b a, a b b a; c d c d c d.

The octave tells a little story, or presents a situation. The sextette draws a conclusion, or indicates the significance of the situation. What is the story told in the opening lines? What kind of monument is referred to? The events that are commemorated mean no more to the child than "some fable of the skies"; why? The sextette answers this question. Why is the speaker moved by what he notices? The inability of the child to realize the realities, the tragedy, of human life, shows that she is akin to Wordsworth's "little cottage maid" who could not realize the fact of death. With years will come the disillusionment. She is now in "sweet ignorance of wounds and scars." What does the monument mean to her?

BALDWIN, JAMES

An American author and compiler of text-books. Born in Hamilton County, Indiana, 1841. Educated in the common schools, teacher, and superintendent of schools at Huntington, Ind. Was connected with the educational department of Harper & Bros., 1887-90; assistant editor of Harper's Magazine, 1890-93; school-book editor for the American Book Co., 1893—. In addition to various books of an educational nature he compiled two of the most widely known series of readers, Harper's Readers and the Baldwin Readers.

Selections: II, 152; IV, 158.

BANKS, GEORGE LINNAEUS

An English poet, orator, and journalist, born in 1821, died in 1881. He published several volumes of verse, some

plays and burlesques, many popular songs, and a well-known poem, entitled "What I Live For," one stanza of which is given in the third reader (151). This poem has often been ascribed (wrongly) to other authors.

BARBAULD, ANNA LETITIA

An English poetess of some note, and the author of several books for children. She was born in Leicestershire, June 20, 1743, and died at Stoke Newington, March 5, 1825. Selection: IV, 152.

BAREFOOT BOY, THE

(Whittier—IV—224.) This is one of the best known of Whittier's poems, simple in style, and throwing a halo of wonder and romance about the simple joys of boyhood. Who is the speaker? Is the poem written from the standpoint of the boy or from that of a man who has long passed beyond his childhood? The poem certainly reflects the feelings of a man of middle-age, who, in the midst of his trials and troubles, comes across a happy youngster, as yet innocent of the difficulties of life. If so, why have this poem in a book for children? It is a well established fact that we do not always realize our blessings at the moment of possession, and the poem ought to stir the reader to a fuller consciousness of the joys that are really his.

Ere it passes, barefoot boy!"

"Ah! that thou couldst know thy joy,

Describe the boy as he appears in the first paragraph. Does the poet make you see him clearly? What is meant by "kissed by strawberries"? Note that the second paragraph asserts the superiority of the boy's situation to that of the "grown-up" and to the millionaire possessor of this world's goods. The grown-up man is only one among many equals; the boy is free from limitations,—a prince. In what does he surpass the "million-dollared"?

In the third, fourth, and fifth paragraphs the speaker expresses his longings for the splendid possessions of the boy, and in a way realizes his desires by losing himself in

the joys mentioned. The third paragraph points out that the boy is "part and parcel" of the joy of nature. What four gifts are mentioned under this head? (1. Play, what kind? 2. Sleep. Explain "that wakes in laughing day." 3. Health. How does it mock "the doctor's rules"? 4. Knowledge. What kind of knowledge?) Do you know all the things that this boy knew, as, for instance, "how the tortoise bears his shell"? or how the hornet's nest is built? If you do not, maybe by a little closer attention and observation you could get closer to nature than you are.

The fourth paragraph expresses the sense of ownership on the part of the boy toward everything around him. The world is a "complex Chinese toy" made for him. To what month of the year is the period when this feeling exists likened? Why? Mention the experiences which contributed to this sense of complete ownership? (**Apples of Hesperides.** A reference to one of the twelve labors of Hercules, in which he secured the golden apples from the garden guarded by the hundred-headed serpent. Read the story in Hawthorne's "Wonder Book.")

The fifth paragraph describes the glories attending the close of the day of busy enjoyment,—the feast and its joyous pomp. Picture the scene clearly. Where is the boy? What is he doing? Notice the sunset colors. Indicate the parts of the "regal tent." Notice that all this pomp,—the banquet, purple curtains, orchestra, brilliant illumination is explained by the presence of the "monarch." Notice that the speaker has gradually lost sight of the fact that he is "grown-up" and has lost himself in the remembered experiences of his boyhood.

In the final paragraph are certain exhortations and good wishes. Certain unpleasant experiences that are sure to come are hinted at. Have you ever tried to walk over a "flinty slope" or a "new-mown sward"? Can you think of things in life that such experiences may typify? What is meant by "prison cells of pride"? Would one who had never gone barefooted realize the meaning of this? The hope is expressed in closing that these feet may never

be on "forbidden ground" and may not sink in "quick and treacherous sands of sin." Try to put in your own language what these expressions mean.

This poem has no regular stanza structure. The lines are four measures in length, the measure used being trochaic. The last measure lacks the unaccented syllable. The rhythm is indicated by the following:

Bless'ing | on' thee, | lit'tle | man'
Bare'foot | boy', with | cheek' of | tan'!

BATTLE OF THE ANTS, THE

(Thoreau—V—34.) This passage is from "Walden," the most widely read of Thoreau's books. The book gets its name from the pond on the shores of which Thoreau lived for a time. The record of his experiences, the facts of his every day life, but especially of his thoughts and feelings, constitute the material of his book. "Walden" was published in 1854. The Battle of the Ants is one of the familiar passages and has been used in many readers with slight changes, as in this case, from the original.

"The style of this piece is an imitation of the heroic style of Homer's 'Iliad,' and is properly a 'mock-heroic.' The description of the affairs of the ants with the same elevated style that one would treat the affairs of men gives the effect of a 'quiet humor.' This is, in fact, often a characteristic of Thoreau's style. His 'A Week on the Concord and Merrimac Rivers' borrows its grandeur of style from Homer's 'Odyssey' to describe the unromantic incidents of a ride in a small boat down a small, sluggish river, for a few miles. The intention of the author is twofold: half seriously endowing the incidents of everyday life with epic dignity, in the belief that there is nothing mean and trivial to the poet and philosopher, and that it is the man that adds dignity to the occasion, and not the occasion that dignifies the man; half-satirically treating the human events alluded to as though they were non-heroic, and only fit to be applied to the events of animal life."

Follow carefully all the happenings told of. Have you ever studied the habits of ants? It is worth while to spend some time when you have accidentally disturbed an ant hill, in watching the tremendous energy displayed as the members of the tribe hurry about, each one apparently with some important work to do. It will not be difficult to get to the point where you can say with Thoreau: "I was myself excited somewhat even as if they had been men. The more you think of it, the less the difference."

Duellum. A Latin word meaning a fight between two persons.—**Bellum.** The Latin for war, and as the context here shows, meaning a fight between two nations, or parties.—**Myrmidons.** According to legend the warlike race over which Achilles ruled. They accompanied him to Troy.—**Internecine.** Terribly destructive.—**Red republicans . . . black imperialists.** Thoreau alludes to the French Revolution. The first were the revolutionists, the second those in favor of the Empire.—**Red** has always been the symbol of freedom.—**To go by the board.** A term borrowed from sea life, meaning to go over the side of the ship. What does it mean here?—**With his shield or upon it.** The Spartan mother, the legend goes, gave her son a shield when he was ready to start to war, with these instructions. It suggests that no disgrace was greater than to return alive, having lost the battle.—**Achilles.** In the "Iliad" we are told that Achilles sulked in his tent on account of what he deemed an injustice at the hands of the Greek commander. When he heard that his dear friend Patroclus had been killed, he vented his wrath and fury on Hector and the Trojans.—**Austerlitz or Dresden.** Two of the great battles of the Napoleonic wars, the first fought in Dec. 1805, and the second in Aug. 1813.—**Concord Fight.** For numbers and carnage, as Thoreau indicates, not to be mentioned as a parallel. The names are those of participants in the Concord fight; Davis and Hosmer the two men killed, Butterick, the commander.—**Three-penny tax.** Review the history of the Boston Tea Party.—**Carbuncles.** His protruding eyes

glistened like the stone of that name.—**Trophies at his saddlebow.** Whittier in "Snow Bound" tells of a certain band of Greeks, who, during the war against Turkey, in 1821, rode with "A Turk's head at each saddle bow." Thoreau refers to some such story.

BEECHER, HENRY WARD

Born in Litchfield, Conn., June 24, 1813. He was educated for the ministry and after pastorates at Lawrenceburg and Indianapolis, Indiana, was called to Brooklyn, where he labored the rest of his life. During the Civil War he did the nation great service in England. In addition to his published sermons and newspaper writings he wrote a novel called "Norwood" from which two or three passages have often been used in readers. An adaptation of one of these passages is found in the second reader, page 58. Beecher died March 8, 1887.

BEHIND TIME

(Hunt—V—20.) A good example of a concrete sermon. What catastrophe is told of in the first paragraph? To what was it due? What was the situation in the great battle referred to in the second paragraph? What was the result? State the commercial catastrophe told of in the third paragraph? What caused it? What is the conclusion from these illustrations of what is constantly taking place in life? What is the positive virtue that should be cultivated? Comment on the statement: "Five minutes in a crisis is worth years."

BENNETT, HENRY HOLCOMB

A magazine writer living in Chillicothe, O., where he was born in 1863. Has written extensively in regard to army life in the West, where he lived for several years, and also on bird and animal topics. He is a water colorist of merit and illustrates his own articles. Selection: III, 157.

BETTER WAY, THE

(Anon.—III—182.) A very simple little poem, that should be committed to memory. The first four lines in

each stanza state the point at issue without any figurative language. The last two lines in each stanza use very suggestive images to picture the thought. The unkind thing has the same effect upon the spirits as the gathering clouds upon the sunny day. Why use the word "leaden"? The pleasant report is compared in its effects to the lighting up of the cloudy day. Why use the word "golden"? Do you agree with what the poem says about good and evil report? If you know of anyone who needs the lesson of this poem you might try to take it to him.

BIG GAME

(Murry-Aaron—IV—85.) An information lesson in study of which certain facts about alligators are brought out. What are these facts? The selection is written on a familiar plan, that of having some young folks who do not know much take a trip with a wise man who lectures to them and demonstrates the truth of his propositions. The Doctor uses the word "jiffy" in one of his speeches. What does it mean? Would it be correct outside of colloquial language?

BILL OF FARE, THE

(Field—II—40.) What is a "bill of fare"? Why do we always have such good things to eat on Thanksgiving? What time of year is this holiday? Why do we always have a turkey? What is the day really for? Why should we be very happy on that day? Should we try to give enough thanks then to last a whole year?

BINGHAM, MADGE A.

Author of "Mother Goose Village," a splendidly illustrated book for children, published by Rand, McNally & Co., Chicago.

Selection: III, 1.

BIRD KING'S GIFTS, THE

(Anon.—III—13.) The growth of interest in Japan, since that country has taken her place as one of the powers of the world, has extended to all phases of her

life. The many striking fairy stories familiar to the people there have been used as the basis for translations and adaptations for children of the western world. Many of these can be used by the teacher on account of the simple and direct art of the narrative, and on account of the value of the moral teaching so plainly suggested. As in most fairy stories this moral concerns itself with rewards that come for kindly deeds done towards birds and animals and human beings, as well as toward the fairies themselves. One of the best of these collections is called "Japanese Fairy Tales," compiled by Yei Theodora Ozaki, and published in a cheap form by A. L. Burt Company, New York.

In the study of such a narrative as this under consideration the main thing to do is to cultivate the power of the child to grasp all the essential points in the story and to see the justice meted out to all parties concerned. As usual it is clear here that riches do not bestow either kindness or happiness upon their possessor, and that selfishness is likely to bring about its own undoing. Contrast the situations of the two brothers in possessions and in happiness. What gave the elder brother a chance to show how mean he was? What gave the younger brother and his family a chance to show how good they were? What reward was sent them? Do you suppose they expected any reward? What wonderful surprise resulted from the seed? When he heard of this, what did the elder brother do? Tell what came of it? Do you think he ought to have been punished so severely? Do you like the fortunate brother any better for the way he treated the cruel brother? Do you know what it means "to heap coals of fire" on another's head? Is this story a good example of that? (Read **Proverbs**, xxv. 21, 22.)

BIRD OF WASHINGTON, THE

(Butterworth—IV—71.) John James Audubon was a noted ornithologist, born at New Orleans in 1780, and died at New York in 1857. His chief work was called "Birds of America" and is famous for its fine drawings.

It was published at \$1,000.00 a copy. As the selection indicates he was unsuccessful in establishing himself in business and gave his life finally to pursuing the strong bent of his nature,—interest in birds. The selection deals with his efforts—finally successful—to secure a specimen of the American Eagle. Where did he first see one? What made him think of it as a good symbol of the Republic? What failure is told of? When he finally secured a specimen what did he decide to call it? Why? Where had eagles been used as national emblems before? Do you know why Franklin objected to the common eagle as the symbol? (He said it was a thief, and dirty.)

BIRD'S NEST, A

(Hurdis—IV—216.) These few lines from a practically forgotten poet of the eighteenth century express well the wonder that must impress itself upon any one who really notices the perfect work which the bird does by instinct. Notice that the first sentence expresses the result of his observation. The second sentence asks you to look at the nest from his point of view,—as a result achieved with the beak alone. To make this result stand out the more prominently he calls attention to what the bird did not have. Name these and tell what each could have done. What word in the final clause of this second sentence expresses the cause of his admiration? Notice as final reason for his wonder the fact that human ingenuity could not equal the bird's efforts, even if (1) the workman were skilled, (2) had every possible appliance, and (3) had had twenty years experience. Does this last sentence really ask a question? (It is that form of figuration expression called an "interrogation," in which an affirmation is emphasized by putting it in the form of a question.)

BIRD VILLAGE, THE

(Given—II—132.) Why did the boys wish to finish their work by spring. Would not any time do as well? How did they know when spring came? Why did they not make all three houses alike? What did they show by

their manner of fashioning the house? Why did they take the trouble to make their bird houses? What reward did they hope for? What rent did the blue bird pay? Did he know he was paying rent when he sang to his mate? Commit his song.

BLAKE, WILLIAM

Born in London, November 28, 1757; died there August 12, 1827. His "Songs of Innocence" were published in 1787, and the "Songs of Experience," designed as a companion volume, in 1794. Blake was both poet and painter. An engraver by profession, he hit upon the method of giving his books to the world by a new process. He engraved both text and illustrations in a single scheme of ornamental design and enough copies were printed from these plates to supply the very limited demand. The lack of appreciation in his own day made this a necessary plan of publication. Blake's genius was a strange one. He worked only in the simplest material of life, and his outlook has the directness and simplicity of a child. He dreamed dreams and saw visions and was pretty generally regarded as more or less insane by his contemporaries. At the present the critical tendency is to regard Blake as one of the first embodiments of the so-called Romantic spirit which, at the close of the Eighteenth Century, was breaking down the formal standards of the classical school and coming back to Nature. He was a thorough mystic, and his later productions belonged to the class of Prophetic books. Four or five of his short poems are widely known: "Piping Down the Valleys Wild," "The Lamb," "Night," and "The Tiger." The last is the selection found in the Fourth Reader, page 50.

BLIND MEN AND THE ELEPHANT, THE

(Saxe—IV—16.) This is one of Saxe's finest satires. It presents one of the commonest of human shortcomings, the tendency to feel sure that our own limited understanding of things is really the whole truth, which in turn, is pretty sure to lead to a stubborn intolerance of

other views. What led the six men to go to see the elephant? (Notice the conventional expression, "It was" with which ballads and narratives often begin. What is it equivalent to?) Tell what experience each had in regard to the elephant, and what conclusion each drew. Observe that the last two lines of each stanza are of the nature of a conclusion. Is it important to be sure you have all points of view before drawing definite conclusions? What lesson ought this story to teach us? (To add interest and bring out the idea more prominently, try the experiment of taking some irregularly shaped object, which the children have not observed, have them shut their eyes, touch it, in turn, and then try to describe it. Then let them look at the object and see if they have done any better than the blind man with the elephant.)

BLUE AND THE GRAY, THE

(Finch—V—211.) This poem has been and is justly popular because of its beautiful appeal to the generous impulses of humanity. It grew out of a news item in the "New York Tribune" and when first published in "The Atlantic Monthly" in September, 1867, it had this item prefixed: "The women of Columbus, Mississippi, animated by nobler sentiments than are many of their sisters, have shown themselves impartial in their offerings, made to the memory of the dead. They strewed flowers alike on the graves of the Confederate and of the National Soldiers." Why is the poem called "The Blue and the Gray?" Notice that the news item explains the opening lines, the reference to the Mississippi (the inland river), and the gun boats that plied its waters during the war. What is the idea which the refrain constantly emphasizes? Notice the order of development: Stanzas 1 and 2, the waiting armies asleep. What contrasts? What likeness? Stanza 3, the deed and the doers. What hints of their state of mind? Stanzas 4 and 5, nature's impartiality. Stanza 6, the quality of the deed. The 2nd and 6th stanzas are closely connected. Would the natural tendency be toward "upbraiding"? Why? Why was it a

"generous" deed? "Storm of the years that are fading" refers to the four years' strife of the war. What figure? "No braver battle was won;" do you agree? Stanza 7, the effect of such a deed. Nowadays we have reunions of Blue and Gray.

BLUEBIRD, THE

(Miller—II—196.) The bluebird, one of the earliest that comes in the spring, may be regarded as the messenger or forerunner of that season, and as such is here introduced. Spring being the period of new life and regeneration is pre-eminently a time of cheer, and the bird voices that sentiment in its song. Why is he a "brave little fellow?" What is meant by line five? Lowell, speaking of the bird in "The Vision of Sir Launfal," says "And lets his illumined being o'errun."

The flowers addressed in the last stanza, it may be noted, appear in the early spring. Each is individualized by a special appeal. What about the crocus causes the reference to its "eyes?" The color of the violet is thought of as a "mantle of purple and gold," a metaphor. The joy of living should be the experience produced by this song.

BOASTING BAMBOO, THE

(Peltier—III—188.) Have you noticed in Japanese pictures how often you see the sacred mountain of Fujiyama? This little story starts with a picture dominated by that mountain. Describe the scene. What was the way in which the message was brought to the poet? What was the lesson? The story begins with the conclusion and then goes back to the earlier events upon which that depends. In what way are the trees like human beings you have known? The language in this little fable is especially attractive. Select some of the finer passages. For instance: "Lady Moon could lay no silver path over the water." Did you ever look across a body of water toward the moon? Notice those details that give characteristic touches of Japanese life.

BOATS SAIL ON THE RIVERS.

(Rossetti—III—81.) A simple expression of the superiority of the beauties of nature to those of the works of man. What contrasts are set forth in stanza 1? In stanza 2?

BOB WHITE

(Cooper—III—253.) A breezy little poem, with a poetic explanation of the quail's joyful whistle. Can you imitate his call? Where does he sit? Why is the word "zigzag" used? What tells you the season? What explanation is proposed in the second stanza? How is it corrected by the third? In reading the refrain of each stanza try to utter the words to the tune used by the quail.

BOLTON, SARAH T.

Through an evident confusion of similar names the poem on "Indiana" in the fifth reader is attributed to Sarah K. Bolton instead of the above. The biographical note in the back of the reader also refers to the wrong author. Sarah T. Bolton was born in Newport, Ky., in 1820, the family soon after moving to Madison, Ind. Here she married the editor of a local paper to which she had become a contributor. After the panic of 1837, the Boltons, for a time, kept a tavern on the National road, west of Indianapolis. Mr. Bolton was afterward custodian of the old State House and Mrs. Bolton had leisure to devote herself to poetry. Her best known poem is "Paddle Your Own Canoe." She died at her home in Indianapolis in 1893.

BOYHOOD OF FRANKLIN, THE

(Gordy—IV—100.) Every boy should read Franklin's "Autobiography," of a portion of which this selection is a simplified version. It is not only one of the greatest autobiographies from the standpoint of its style, but it is especially valuable for inculcating the more common and necessary principles of everyday living. Tell the incidents, one after the other, that are given. What traits of character are brought out most prominently? Which

ones, do you think, are especially worthy of emulation? What were some of Franklin's rules of conduct? What was "Poor Richard's Almanac"? Quote the maxims given from it? Can you quote any others not given here? What achievements of Franklin can you mention in the fields of statesmanship, diplomacy and invention?

BOY'S SONG, A

(Hogg—III—186.) What kind of boy do you think it is that speaks? What was his "chum's" name? Were they together much? What kind of things were they interested in? What characteristics in some other boys that he knew was he unable to understand? Do you like the music in this poem?

BREAK, BREAK, BREAK.

(Tennyson—V—191.) This is one of the most beautiful lyrics in the language. A lyric is the expression of some powerful emotion that possessed the writer. In this case Tennyson is giving expression to the blighting grief that came with the sudden death of his friend Arthur Hallam. He has sung this grief in many ways. The most notable is found in his long lyric sequence called "In Memoriam." "Break, Break, Break" was published in the volume of 1842, and the poet says it was "made in a Lincolnshire lane at 5 o'clock in the morning between blossoming hedges." Commit the poem and try by many repetitions to come into touch with its power. Imagine clearly the situation,—a man bowed down with grief at the awful visitation of death which has taken away his dearest friend, standing on the shore of the ocean with its steady, deadening roar as it monotonously breaks on the rocks. "The sound of the sea upon the shore is melancholy when it is not terrifying. The sense of the unutterable oppresses great hearts, at times; especially in the presence of mountains, the sea, death. Shakespere makes Cleopatra in her last hour have 'immortal yearnings.' Madame Roland on the scaffold wishes for a pen to write down the thoughts that arose in her. The pictures so

deftly suggested of the children on the shore, the merry sailor in his boat, the procession of tall ships with tiering canvas, bring out by contrast the infinite sadness of the sea,—the sea, that separates like death.” (MacMechan.) Notice how the speaker’s sense of dumbness in his great grief is expressed in stanza 1. Notice how the climax comes with the cry of agony at the close of stanza 3, the joyful pictures of ordinary activity in the world serving to impress the terrible sense of loss by contrast. And then notice how the poem shades off in the final stanza into lines of grace and tenderness equal to the day that is gone forever.

BROOK, THE

(Tennyson—V—59.) This poem was first published in a volume called “Maud and other Poems,” in 1855. The stanzas given here are portions of a much longer poem, although they are a unit in themselves and are generally printed by themselves in readers and other compilations. Their setting, in brief, is as follows: Lawrence Aylmer, after an absence of twenty years in India, has returned to the scene of his early life in England. Sitting by the side of the familiar brook and recalling certain events of his youth, he says that here he parted from his poet friend Edmund, who went to Italy in a vain search for health. Edmund had made a song in which the brook expressed itself, and as Lawrence goes on with his reminiscences he quotes this song in groups of stanzas, four in number. These groups are easily recognized as each one closes with the line

“But I go on forever.”

Thus the brook flows through the poetic landscape as through the real one, adding music and a background to an idyllic story.

Notice that the brook speaks.—**Haunts.** Places much visited.—**Coot and hern.** Kinds of waterfowl.—**Sally.** Dart forth.—**Bicker.** “Originally meant to ‘skirmish,’ and here expresses the tremulous agitation of the stream.”—**Thorps.** Clusters of houses.—**Philip’s farm.** In the story

Philip is the talkative old farmer whose daughter Katie is the center of an interesting love affair.—**Chatter.** The fourth stanza is a fine example of sound echoing sense.—**Sharps and trebles.** High notes.—**Fret.** Wear away.—**Fallow.** "Ploughed land left untilled."—**Fairy foreland.** A small projection of land,—**Willow-weed and mallow.** Names of plants which grow in marshy places.—**Grayling.** A kind of fish.—**Waterbreak.** Ripple.—**Covers.** Undergrowth, forming shelter for game.—**I gloom, I glance.** "Pass into shadow and then suddenly into sunlight."—**Netted.** "Forming a network as it shines through the overhanging branches."—**Shingly.** Of coarse gravel.

The first three stanzas give in general the course of the stream. In what kind of place does it rise? How can you tell? What kind of country does it flow through? Do you suppose there were just thirty hills? or twenty thorps? or half a hundred bridges? (These are examples of the use of a definite for an indefinite number.) What comparison with men is made in the third stanza? How many times is this repeated in the poem?

The second group of three stanzas deal mainly with the noise made by the brook and seem to center around the word "chatter." Pick out all the expressions that indicate sounds, or that give any characteristic trait of the brook.

The third group of three stanzas tell what the brook carries along with it on its winding way. Name these things.

The fourth group of four stanzas follow, in the complete poem, the happy culmination of the love affair. Do they seem to be in keeping with that idea? How does the brook make the sunbeams dance? What causes the stream to "linger" and "loiter?" "His (Tennyson's) descriptions of nature exhibit two qualities distinct in essence, though sometimes combined. One appears in his landscape-painting: it is the gift of selecting salient features and composing them into an artistic picture.... His other great quality as a nature-poet is seen in the treatment of detail—in vignettes where the result of

minute and keen insight is made to live before us in some magical phrase....(His) English is always pure and idiomatic....One of his aims was to recall expressive words which had fallen out of common use. (For instance, the word "thorps")...His melody, in its finer secrets, eludes analysis; but one element of it, the delicate management of vowel-sounds can be seen" in such lines as

"I bubble into eddyng bays,
I babble on the pebbles."

BROTHER FOX'S TWO DINNERS

(Harris—III—50.) Who tells this story? What invitations were received by Mr. Rabbit and Brother Fox? How did Mr. Rabbit make up his mind which to accept? What state of mind was Brother Fox in as to where he would go? Tell how Mr. Rabbit passed Brother Fox. Give an account of Mr. Rabbit's experiences at the barbecues. Did he find out why Brother Fox did not appear at either? Why was it? Do you find anything "funny" about the way Brother Fox acted? Have you ever known anybody like him? (Contrast Mr. Rabbit and Brother Fox as types of character.)—Notice the many familiar and colloquial expressions. Consider especially the meaning of these: "once upon a time," "barbecue," "stroke of work," "passed the time of day," "shote," "giblets," "to settle my dinner," "two hours by sun," "a-frying," "licking his chops"—A canebrake is a thicket of canes.

BROWN, ABBIE FARWELL

A well-known writer for children, living in Boston, Mass. Among her books are "The Book of Saints and Friendly Beasts," "In the Days of Giants," "The Flower Princess," "Brothers and Sisters."

Selection: II, 64.

BROWNING, ELIZABETH BARRETT

Probably the greatest woman poet the world has produced. She was born near Durham, in the north of Eng-

land, March 6, 1806. While still a child she wrote verses, and could read Homer in the original at eight years old. At fifteen she met with an accident while saddling her pony which made her practically an invalid for life. The Barretts moved to London in 1835. In 1846 Elizabeth married the poet Robert Browning and this marriage proved one of the happiest on record, and those poems written by each in honor of the other are among the noblest expressions of love in the language. The Brownings went to Italy in 1847, and lived at Florence until Mrs. Browning's death,—June 29, 1861. "Her purely lyrical utterances, like the 'Sonnets from the Portuguese' and such poems as 'The Sleep,' 'Cowper's Grave,' 'A Musical Instrument,' 'The Cry of the Children'—to name a few of the chief—form perhaps her greatest achievement. . . But learned poems—if we may so call them—like 'Wine of Cyprus' and 'A Vision of Poets,' novel-poems like 'Lady Geraldine's Courtship' and 'Aurora Leigh,' and romantic ballad poems like the 'Rhyme of the Dutchess May,' are all in their kind of the very greatest excellence." (Elizabeth Lee.) "The Sonnets from the Portuguese"—a great sonnet-sequence—place her along with Shakespeare, Milton and Wordsworth, as a master of that most difficult form of poetry. She was interested in all the great problems and reforms of her day and her "Cry of the Children" remains to this day the clarion voice calling the world to a neglected duty. In recognition of her great services in behalf of the Italian struggle for liberty the municipality of Florence placed a tablet on the house she occupied with this inscription by the Italian poet Tommaseo.

Here lived and died Elizabeth Barrett Browning, who in her woman's heart reconciled the science of learning with the spirit of poetry and made of her verse a golden ring between Italy and England. Grateful Florence places this tablet, 1861.

BROWNING, ROBERT

Born in Camberwell, London, May 7, 1812, was well educated and early developed a liking for books, and

especially for the acquirement of out of the way knowledge. It is probably the introduction of this material into his poetry that has so often given rise to the charge of wilful obscurity. He married, in 1846, Elizabeth Barrett, the poet, and they lived, until her death in 1861, chiefly in Florence, Italy. Browning's work is voluminous, the most convenient form in which it is to be had probably being the Cambridge edition in one volume published by Houghton, Mifflin & Co., Boston, Mass. His favorite form of composition seemed to be the dramatic monologue. Died in Venice, December 12, 1889, on the same day that his last volume, "Asolando," was published in London. Mrs. Orr's *Life and Letters of Browning* is a standard authority, while Sharp's *Life in the English Men of Letters* series is a briefer and handier volume for the ordinary reader. Berdoe's "Browning Cyclopaedia" is a valuable explanatory handbook. Selections: II, 30; IV, 131; V, 7, 206, 310, 317.

BRYANT, WILLIAM CULLEN

Born at Cummington, Mass., November 3, 1794; showed skill early in composing verses; studied law; wrote "Thanatopsis" in his eighteenth year; became connected with "The Evening Post," New York City, in 1825; made editor-in-chief in 1828, which position he held until his death, June 12, 1878. The authorized edition of his poetry is published by D. Appleton & Company, New York City. His translations of the *Iliad* and the *Odyssey* are published by Houghton, Mifflin & Company, Boston, Mass. The authoritative memoir is by his son-in-law, Parke Godwin, while a briefer and more readable life is found in the *American Men of Letters* series by John Bigelow. Selections: V, 18.

BUILDER'S LESSON, A

(O'Reilly—V—84.) What is the question asked at the beginning of the poem? What is the general answer? All the rest of the poem is an elaboration of the idea in the second line. State the comparison to the threads. To the building. What principle is stated in the second

paragraph about the ease with which we can back out of a habit? What comparison is used to illustrate the principle? Does the waste in wrong habits consist merely in the forming of them or partly, at any rate, in the use of great stores of energy in order to break them? (See last paragraph.) What end in life makes necessary this great effort? What final illustration makes clear the method? 'This is a splendid little poem to set forth the tyranny of habit, and thus to impress a sense of the importance of proper direction of effort. Probably the saddest fact about humanity is not its lack of energy, but its tremendous waste of energy.

BUNNER, HENRY CUYLER

Born at Oswego, New York, August 3, 1855, entered journalism in 1873, later became editor of "Puck," which position he retained until his death at Nutley, New Jersey, May 11, 1896. One of his poems, "One, Two, Three," has found its way into numerous collections intended for children, and appears in the second reader, p. 164.

BUNYAN, JOHN

The author of the greatest prose allegory in our language. He was born in 1628, at the little village of Elstow, in Bedfordshire, England. His father was a tinker, a mender of pans and pots, and the boy was brought up for the same humble occupation. His education was apparently confined to the merest rudiments and the Bible and Foxe's "Book of Martyrs" seemed to comprise his reading, even in later life. A vivid and morbid conscience led him, upon conversion, to believe himself the most terrible of sinners. Visions of the miserable fate awaiting him took possession of his mind. With a sincerity and directness possessed by few men he became one of the most effective of preachers. The homely illustration and the simple style of the Bible gave his writings a power as great as his spoken word,—with the additional advantage that they are available for the world at large. Shortly after the Restoration, in 1660, Bunyan was arrested for preaching without authority and spent

about twelve years in Bedford jail. A second and shorter period of imprisonment took place in 1675, and during this later period "Pilgrim's Progress" was probably written. It is the story of a journey from the City of Destruction to the Heavenly City. Under the "similitude of a dream" this wonderful book tells of the experiences that come to all who attempt to live the larger life. Bunyan lived in a period when the matter of "salvation" was of supreme importance in men's minds, and when the conflict between the ways of the "world" and the demands of "righteousness" seemed in irreconcilable opposition. "Pilgrim's Progress," next to the Bible, has been the most widely read of books, and it survives all changes and fashions of theology, because its power is in the genius with which it portrays what every reader recognizes as the essentials of his own struggle. Other books by Bunyan are, "Grace Abounding to the Chief of Sinners," "The Holy War," and "The Life and Death of Mr. Badman." He died in August, 1688.

Selection: V, 41.

BURNETT, FRANCES HODGSON

Born at Manchester, England, in 1849. The family moved to Knoxville, Tenn., in 1865. After her marriage, Mrs. Burnett removed to Washington, where she has lived mainly since. She is the author of a large number of stories and plays that have enjoyed great popularity. Of books for younger people there are "Little Lord Fauntleroy," "Sara Crewe," "Little Saint Elizabeth." Other titles are "That Lass of Lowrie's," "A Lady of Quality," "The Dawn of a Tomorrow."

Selection: IV, 61.

BURNING OF MOSCOW, THE

This descriptive sketch is one of the striking passages in Mr. Headley's "Napoleon and his Marshals." It has the qualities of exaggeration in language, the melodramatic, which have made the book popular, and which are perhaps necessary in order to make much impression on the ordinary reader. The account refers to the burning

of Moscow by the Russians at the time the city was lying helpless before the all-conquering armies of Napoleon in September 1812. This event made necessary the disastrous retreat of Napoleon's forces. The Kremlin is the famous citadel of Moscow.

The four paragraphs given present the scene from two points of view. First, two paragraphs tell what one in the city itself might see. Second, two paragraphs tell how it looked from Napoleon's position. Enumerate the features mentioned in the opening paragraphs. Pick out the expressions that emphasize the terrible nature of the fire. What were the features that would impress one from the position occupied by Napoleon? Where was he located? What did he afterward say about it? How could such a scene of "woe and fear" be "sublime."

BURNS, ROBERT

Born in Ayrshire, Scotland, January 25, 1759. Though his family was poor, Burns was fairly well educated and his miscellaneous reading was considerable. His life was a grim fight with poverty, ill-luck, and the well-known weaknesses of character which beset him. Various unfortunate attempts at farming and some years spent as exciseman in the revenue service comprise the main outward features of his life. Burns early began to write poetry and his reputation rests upon the fact that his lyrics are the direct outpourings of a heart essentially noble, full of pride and independence, and a wide, abundant sympathy for all things both great and small. It would require a long list to name all of his poems that have become as household words, but the list would certainly include "Tam O'Shanter," "The Cotter's Saturday Night," "Honest Poverty," "Highland Mary," "To Mary in Heaven," "Of a' the airts," "Sweet Afton," "John Anderson," "To a Mouse," "To a Mountain Daisy." Burns's health and spirits gave way under the hard stress of his experiences and he died at Dumfries, July 21, 1796, in his 37th year. Among the best brief discussions of his life and work may be men-

tioned Shairp's life in the English Men of Letters, and Carlyle's famous essay.

Selection: V, 108.

BURROUGHS, JOHN

One of the most delightful of American essayists, born at Roxbury, N. Y., April 3, 1837. His early life was spent in teaching, journalism, and as an official of the Treasury Department at Washington. For many years he has lived quietly in retirement at Esopus, N. Y., devoting himself to his favorite pursuit of observing nature and recording his conclusions. These conclusions embody as much of his own personality as of mere nature, and give his many essays that fine flavor that distinguishes them. Emerson, Whitman, and Matthew Arnold are the masters who have influenced him most. His works, in collected form, now number fifteen volumes, published by Houghton, Mifflin & Co., Boston. Among them are "Wake Robin," "Locusts and Wild Honey," "Fresh Fields" and "Sharp Eyes."

Selection: V, 126.

BUTTERFLY HUNTERS, THE

(Murray-Aaron—V—85.) A science lesson cast in the form of a story in which the Doctor makes clear some very interesting things to some boys who see, but do not understand what they see, until shown how. Where did these observations take place? What did the boys see that they did not understand? Tell all that they found out.—Pestiferous. Annoying.—Such a lesson as this ought to stir up greater enthusiasm in the matter of studying the many facts in the natural world around us, and can be used as the starting point in much effective elementary science work.

BUTTERWORTH, HEZEKIAH

Born at Warren, R. I., in 1839. He was a well-known writer of books and poetry for young people. For many years he was a prominent member of the editorial staff of "The Youth's Companion." Among his popular books

are "Zigzag Journeys," "A Knight of Liberty," and "The Boyhood of Lincoln." He died in 1905.

Selections: IV, 71; V, 144.

BUTTS, MARY F.

Selections: II, 46; III, 20.

BYRON, GEORGE NOEL GORDON, LORD

Born in London, June 22, 1788. Was lame as the result of deformed feet and this fact had much to do in making him morbid throughout his life. His whole career was eccentric, wild, and turbulent. While at Cambridge he wrote "Hours of Idleness" and in retaliation for the severe criticism which appeared in the *Edinburg Review* he wrote his famous satire called, "English Bards and Scotch Reviewers." "Childe Harold's Pilgrimage" is the most famous of his longer poems, while the "Prisoner of Chillon" is perhaps the best known of his briefer poems. He was much interested in the Greek war for independence, and went to that country to espouse its cause. He died at Missolonghi, Greece, April 19, 1824. His life by Nichol is found in the *English Men of Letters* series.

Selections: V, 51, 257.

CABIN IN THE FOREST, THE

(Butterworth—V—144.) This selection tells an incident in the life of the famous naturalist Audubon. Observe that it is practically all in Audubon's own words. Tell the story in detail. What features of the country impressed the speaker? What customs and habits of life are mentioned that belong to pioneer life? What part did the wounded Indian play in the story? The dog? What led to the naturalist's escape? **Jerked buffalo meat.** Long strips of meat cured by drying over a fire or in the sun.—**Flints...primings.** Did you ever see an old flint-lock? You can find a picture, maybe, in the dictionary or in an encyclopedia.

CALLING THE QUAIL

(Sharp—IV—250.) What facts about the life history of the quail are brought out in the first paragraph? What

one in the rest of the selection? Tell clearly what the observer noticed. Probably some member of the class has seen the same thing. Can you make the sounds described? Does this selection make you sympathize more or less with quail hunting?—**Bevy**. This word suggests an interesting study in synonyms. The following is from the Century dictionary: "**Flock** is the popular term for birds of many sorts; it is applied by sportsmen especially to wild ducks, geese, and shore-birds. Herbert applies **gaggle** to geese; Colquhoun applies it to geese swimming; it is not used in the United States. **Covey** is applied to several kinds of birds, especially partridges and pinnated grouse. **Pack** is applied to the pinnated grouse in the late season when they go in "packs" or large flocks. **Gang** is applied to wild turkeys, **wisp** to snipe, **bevy** to quail, **sedge** to herons. **Brood** applies to the mother and her young till the latter are old enough for game."

CAMEL AND THE PIG, THE

(Anon.—II—82.) What sort of a feeling prompted the camel to pride himself on his height? Did the pig likely have the same feeling when he expressed pleasure at being short? What agreement did they come to? How did the camel prove being tall was a great advantage? How did the pig prove being short was an advantage? If they had kept their word what would have happened after the camel had his breakfast over the wall? What would have happened after the pig had his breakfast under the gate? Had they after all proven anything? Why was it a foolish agreement?

CANDLE-MAKING AT THE COOLIDGES'

(Stone-Fickett—IV—186.) This selection enables the child to understand a bit of domestic economy that belongs to a past time. Interesting comparisons may be instituted between present methods of lighting and those of the past. We can buy candles at the store, but they are not made of tallow nor by the methods described in this selection. They are made from the products of petroleum. Why was Patience so interested in the

matter? Follow the process closely and be able to tell just what steps were necessary. Why do you suppose Governor Winthrop had more light at his house than the Coolidges had? Why did they need a "snuffer tray and snuffers"? What satisfaction did Patience have from her candle?

CAREFUL OBSERVER, THE

(Colton—IV—75.) This passage is taken from the noted old book called "Lacon, or Many Things in Few Words." It is clear that Sherlock Holmes had his prototype in far-a-way times and lands. What made the merchants think the dervish had stolen their camel? What did they do with him? What was the result of the trial? If he was neither a liar nor a thief, how could his certain knowledge be accounted for to the minds of the merchants? What explanation did he give of the mystery? Was it any mystery at all? What trait of mind does his explanation show he possessed? Does it seem reasonable to you? Do you observe things as carefully as the dervish did? **Dervish.** A Mohammedan monk.—**Cadi.** A Turkish village-judge.—**Sorcerer.** A magician, one possessing supernatural powers.

CARLYLE, THOMAS

One of the greatest and strangest of original writers and ethical teachers. He was born in the little Scottish village of Ecclefechan, in 1795. As the eldest of nine sons he was intended by his parents for the church and was brought up under the strict conditions of the life of his day. He was a hard student, apt in the classics and, especially, in mathematics. He tried teaching and disliked it. He found himself out of sympathy with the orthodoxy of his day and soon gave up any plans for the ministry. His intense, sham-hating mind tended toward gloominess, and this was intensified by his dyspepsia, "gnawing like a rat at his stomach." He became interested in German literature and translated Goethe's "Wilhelm Meister" and other representative selections

from modern writers. In 1826, Carlyle married Jane Welsh and they settled on a lonely farm at Craigenputtoch. Here for six years he lived and toiled at his great masterpiece, "Sartor Resartus." His unusual and uncouth style at first shut him off from the public, but the vitality of his message soon forced the world to listen. In 1834 the Carlyles moved to Chelsea, a suburb of London, and here he lived until his death in 1881. His "History of the French Revolution" in 1837 gave him an assured place among our great writers. Other books by Carlyle are "On Heroes and Hero Worship," "Past and Present," "Cromwell's Letters and Speeches," "History of the Life and Times of Frederick, commonly called the Great." (The chief biographer of Carlyle is the historian, J. A. Froude. Shorter and reliable accounts are those in the English Men of Letters series by J. Nichol, and in the Great Writers Series by Richard Garnett.) Carlyle was not a poet, and hence the little verses (V, 22) do not give much idea of his real qualities.

CARROLL, LEWIS

(See Dodgson, Charles L.)

CARY, ALICE

Born near Cincinnati, Ohio, April 20, 1820; began to write at an early age; removed in 1852 to New York where she resided, until her death, February 12, 1871, with her sister—Phoebe, who was born September 24, 1824, and died July 31, 1871. The work of the two sisters was very closely connected, Phoebe, however, writing less than her sister, the cares of the home largely devolving upon her. Phoebe is the author of the famous hymn, "One Sweetly Solemn Thought." The authorized edition of the poems of Alice and Phoebe Cary is published by Houghton, Mifflin & Company, Boston Mass. Selections are found as follows: Phoebe, III, 21; Alice, III, 772; IV, 105.

CAT AND THE FOX, THE

(Grimm—II—21.) Do you think the cat in a pleasant friendly humor when she greeted the fox? What was the

fox's manner when he returned her greeting? What unkind name did he call the cat? Are both cats and foxes afraid of dogs and hunters? Are foxes tricky animals? What kind of a spirit was the fox showing when he answered the cat's question in regard to dogs and hunters? When the fox asked the cat how many tricks she had was her answer true? Was it a modest answer? When the dogs and hunters come what spirit does the cat show toward the fox? What was the trouble with the fox's tricks? Why was the cat's a good one? Did the cat deserve to get away? How about the fox?

CAT, THE MONKEY AND THE CHESTNUTS, THE

(Aesop—II—12.) How are chestnuts usually roasted? Are cats fond of nuts? Are monkeys? Who most desired the chestnuts, the cat or the monkey? How did the monkey flatter the cat? What was the result of the flattery? Who got the nuts? Who got the burns? Have you ever heard of one person making a cat's paw of another? What does that mean?

CAT AND THE MOUSE, THE

(Anon.—II—114.) Do you think the cat bit off the mouse's tail to be cruel? When the mouse asked for her tail what was the reply? To how many people did she have to go before getting her tail? Who was the last one? What promise was made the baker? Name the articles the mouse had to get and the persons for whom they were gotten? Did the mouse get her tail as soon as she took the milk to the cat? Why? Where was the tail? What did the mouse do as soon as she got her tail? How do you think she felt?

CAVALCADE, A

(Tabb—III—59.) An interesting little fancy. On some windy day take some thistle-down and start such a cavalcade as mentioned here, repeating the lines as the down flies away. **Cavalcade.** A group or procession of knightly figures on horseback.

CERVANTES SAAVEDRA, MIGUEL DE

A great Spanish poet and novelist, born in 1547, died at Madrid, 1616. His early life is uncertain, but it is clear that he was well educated. His whole life was a fight with poverty, and until 1584, full of the adventures of a soldier's career. It is said that he began to write "Don Quixote" while in prison. The first part of this famous book was published in 1605, and the second part in 1615. He wrote many other works and according to his own account "twenty or thirty plays." "Don Quixote" is one of the few absolutely great books and is discussed under the selection taken from it called "The Fight with the Windmills." It is interesting to note that the date of Cervantes' death is the same as that of Shakespeare, April 23, 1616, but since there was a difference of ten days between the Spanish and the English calendars, he did not die on the same day.

Selection: V, 132.

CHAMBERED NAUTILUS, THE

(Holmes—V—130.) This poem appears at the close of chapter IV of "The Autocrat of the Breakfast Table" and was first published in the "Atlantic Monthly" for February, 1858. The popular and critical judgments practically agree that it is the best poetry Dr. Holmes ever wrote, and he himself was of the same opinion. "Booked for immortality," Whittier is reported to have said upon reading it. The poem is preceded in the "Autocrat" by some sentences which are valuable as suggesting the conception of the poem:—"Did I not say to you a little while ago that the universe swam in an ocean of similitudes and analogies? I will not quote Cowley, or Burns, or Wordsworth, just now, to show you what thoughts were suggested to them by the simplest natural objects, such as a flower or a leaf, but I will read you a few lines, if you do not object, suggested by looking at a section of one of those chambered shells to which is given the name of Pearly Nautilus. We need not trouble ourselves about the distinction between this and the Paper Nautilus, the

Argonauta of the ancients. The name applied to both shows that each has long been compared to a ship, as you may see more fully in Webster's Dictionary, or the 'Encyclopaedia' to which he refers. If you will look into Roget's Bridgewater Treatise, you will find a figure of one of these shells and a section of it. The last will show you the series of enlarging compartments successively dwelt in by the animal that inhabits the shell, which is built in a widening spiral. Can you find no lesson in this?"

What is the analogy which the poet has discerned and which forms the subject of the poem? (The growth of the soul and the growth of the nautilus.) Notice that the poet seems to be looking at the shell as he writes. What are some of the fancies which he associates with the shell? Give a clear picture of what he sees as you get it from the poem. Point out the respects in which the growth of the soul is like the growth of the shell. Is the growth of the soul held in mind by the poet the state in which we actually find the soul or the state in which we ought to find it? Does a recognition of this fact help us to attain the ideal of the poet? How? What are the leading emotions produced by this poem? (Wonder, beauty, worth, aspiration?) What value, as you see it, is such a poem to humanity?—**Critical:** What is the real subject of this poem? What relation does it bear to the subject stated? Is the concrete object or story well fitted to express the deeper thought?—The following from Noble's "Studies in American Literature" (Macmillan & Co., New York) will serve as the basis for a full explanation of "The Chambered Nautilus":

"Study this poem as an example of the meditative nature lyric. It is written with no apparent reference to any idea of its being sung. It is not a song in that sense. But it has the lyrical quality of emotion, in a quiet, peaceful, meditative form, somewhat after the manner of Wordsworth. It has also very clearly the lyrical quality of expressing the poet's personality. We are interested in what the writer thinks and feels about the shell, rather

than in the shell itself. The thought and feeling are those of the scholar and modern scientific thinker, rather than of the simple observer of nature. The poet is first reminded of the classical fables about the nautilus. Then his thought passes to the facts of the life of the shellfish, and beautifully personifying them, he proceeds to draw his lesson, making the observed facts of the animal's life the basis of a beautiful and suggestive analogy. The form of the lyric is interesting, especially for its close connection with the progress of the thought. Notice the structure of the stanzas. The measure is iambic, with lines of varied length. First a pentameter line, then two trimeters, two pentameters, a trimeter, and an alexandrine at the end. Each of the five stanzas is devoted to a clearly defined stage of the thought. The fabled fancies about the nautilus, the shell as it lies before the poet, the life that once occupied the now empty shell, the fact that it brings us a message, and the message that it brings. A closer study will show us that each line carries a complete thought, and that the longer and shorter lines are closely adapted to the thought they have to express. Especially noteworthy is the way in which the thought of each stanza culminates to its fullest expression in the long, sonorous alexandrine line with which it closes. The familiar expedients of alliteration and assonance are used in this poem, but not in such a way as to be conspicuous. Notice especially lines 4, 11, 19. The great beauty of the poem is in the pure, ennobling thought it contains, and the impression it leaves upon the spirit of the reader. The interest of the form consists in the power with which each word and line is made to work toward this final impression."

St. 1. **Ship of pearl.** So-called because of the former supposition that it was furnished with a kind of membrane ("purpled wings living gauze") which enabled it to sail upon the water.—Why "unshadowed" main?—**Siren.** "Muses of the sea and of death, who by their sweet singing enticed seafarers to destruction."—St. 2. **Irisd ceiling.** Inside wall of cell is rainbow-hued.—

Crypt. A vault under a church. These were sometimes used as chapels and sometimes as places of burial. The poet uses the word figuratively, referring to the closed chambers of the cell.—St. 4. **Triton.** "The son of Neptune and Amphitrite, trumpeter of Ocean. By his blast on the shea-shell he stirred or allayed the waves."—The idea of the final stanza may be illustrated by drawing on the board a line outlining a large dome. Then draw right under it a small dome. By a succession of enlargements this latter may be made to approach and finally coincide with the larger dome.—Does "outgrown shell" refer to the physical body or to the thoughts and emotions which we have outgrown?

CHAUCER, GEOFFREY

The first great English poet, born in London, in 1340, and died there in 1400. He was well educated and early in life connected with the aristocratic court life as a page in the household of Prince Lionel. Was captured by the French in the military expedition of 1359 and while a prisoner there evidently became much interested in the typical work of the period from which came his own "Romance of the Rose." His early work, dominated by the French style, is called his French period. After his release he was sent on some kind of official business to Italy and caught the spirit of the Italian Renaissance, and may have met Petrarch. His later life was mainly spent in London in various official capacities. In these later years he wrote his master-piece, one of the great poems of all time, "The Canterbury Tales." In it we have nearly all phases of English society represented. A group of pilgrims are on the way to the shrine of Thomas a' Becket of Canterbury, and to while away the time each is to tell two stories going and two on the return trip. Only about one-fifth the number planned were written. Chaucer had a wonderful grasp of certain phases of life and he knew how to tell a story. One of the most read of these stories is "The Nun's Priest's Tale," the second of the Canterbury series, and a simple version of

this—not Chaucer's, it should be noted—is given in the second reader, page 98.

CHICKEN'S MISTAKE, THE

(Cary—III—21.) The first six stanzas tell the story and the last three state the lesson to be derived from it. Tell the story of the chicken. What did the chicken want to do? Why? What did the old hen say to her? Why didn't the chicken believe her mother? What happened? What does the story show, (1) that our attitude ought to be toward those who are more experienced than ourselves? (2) as to our own special place in life? Read the lines which answer each of these final questions.

CHILD'S THOUGHT OF GOD, A

(Browning—V—237.) This is an expression of the mysterious recognition of the divine presence in all things—the immanence of God. The first two stanzas bring out the point that you can not find God apart from the facts of the universe through which his glory shines. What does the first stanza tell you? the second? What does the third stanza suggest about his presence? What does the fourth stanza suggest about the way God comes into our consciousness? What comparison in the fifth stanza? Does it seem to you a good comparison? This is the kind of poem that you need to read again and again, and brood over, until you feel yourself making its words your own. Especially notice that the God thought of here is tender and loving.

CHILD'S PRAYER, A

(Edwards—II—128.) Commit this poem to memory. What is the purpose of a light? Can a life have the same purpose? What is it in the flower that makes it a joy to all? Can a life have the same thing in it? What would a child's "native bower" be? What are songs for? May a life have the same purpose? Does the singer enjoy his song? Can a child reap the happiness of its own usefulness? What is a staff used for? Are there always some people that are stronger than others? What is the duty of the strong to the weak?

CHINESE STORY, A

(Cranch—IV—81.) What dispute arose between Chang and Ching? How did they agree to settle it? What advantage did Ching take? What did he find out by this? What had Chang put off the test for? What advantage did he take? What did he learn? Is the expression "honest fellows" used literally or ironically? What dispute arose when the day for the test came? To whom did they leave the matter? What was his explanation? How do you suppose the two felt after hearing it? Did either have any ground for criticising the other? Do you see any quality in these two Chinamen that seems to be like anything in the attitude of most disputants? Were they really anxious to find out the truth, or more concerned about beating the opponent? **Chopsticks.** Small tapering sticks of wood or ivory, resembling a lead pencil, but longer, used instead of knives and forks by the Chinese and Japanese.—**Optics.** Eyes.—**Palm.** The prize. The palm was the symbol of victory in a contest in olden times.—**To take time by the forelock.** An expression which means to be ahead of time. Its explanation is said to be that old Father Time is represented as an old man, quite bald, with the exception of a single lock of hair on the forehead.—**Mandarins.** Chinese officials. This selection is a good example of a humorous treatment of one of the commonest of human foibles. A good way to correct these is to let their possessor see how ridiculous the qualities really look.

CHRISTMAS TREE, THE

(Varney—III—82.) Children take great delight in endowing with human faculties the various things with which they deal,—inanimate objects and lower forms of life. To their minds no violence is done by this, and the fact that they do not feel any unreality about it is the justification of such a story as this for use at the Christmas season. Tell where the little tree grew and what its surroundings were. How did the tree and the birds enjoy each other? What suggestion did the birds make to

it? Why did the tree finally decide it would like to be a Christmas tree? Why was it chosen? Tell about the Christmas celebration. Why did the tree enjoy it? What had it done that everyone ought to do?

CHRISTMAS AT THE LIGHTHOUSE

(Anon.—II—95.) Where are light houses always located? Why was May frightened when she first saw the light house? What were the many steps for and why did they go round and round? Where were the stockings hung? What made this experience so strange for May? Did Santa Claus come? What evidence did they have of his visit?

CHURCH, ALFRED JOHN

Born in 1829. Educated at London and Oxford. A prominent English educator and the author of a number of books, mainly translations and adaptations of material from the great classic writers.

Selection: V, 139.

CHURCH, FREDERICK STUART

A prominent American artist, born in Grand Rapids, Mich., in 1842. He is a painter of figures and animals. The little "skit" found in the third reader (page 111) carried illustrations by the author in its original publication and these are especially interesting.

CIRCUS IN THE BARN, THE

(Anon.—II—148.) What was the price of admission to the circus? Describe the grand parade and tell what the different animals really were. What were the two real animal performers in the circus? What did the goat do that was unexpected? What was the result?

CLOUGH, ARTHUR HUGH

An English poet, born in Liverpool, in 1819. Some years of his boyhood were spent in Charleston, S. C., but in 1828 he was placed in school at Rugby under Dr. Arnold. He was a student at Oxford and later a fellow at

Oriel from 1843 to 1848. He gave up this fellowship on account of his inability to accept the religious views involved and became an examiner under the Education Department. On account of his spiritual conflicts and somewhat gloomy cast of mind, his life impresses one as involving much tragedy. He died while on a tour of Italy in 1861. He is best known by a few short poems like "Say not the Struggle Naught Availeth" and "Qua Cursum Ventus."

Selection: IV, 220.

CLOVER

(Tabb—IV—116.) We get so accustomed to the marvels of nature all about us that, sometimes, we take them as matters of course and lose the sense of wonder at the mysteries wrapped up in the commonest things. Father Tabb's little poem ought to help us recover some of this lost feeling. Who are the "little masters"? Why so called? In what attitude does he stand before them? What does this attitude indicate? How long does he propose to stand so? Why "threefold" mystery? What does the poet long to know? What is the question of the third stanza? What are the sky and the sunshine called? (Gossips are wise old women who take care of new-born infants.) What is the question of the fourth stanza? In the old story the Genie (wonder-worker) could bring forth out of a little seed the most wonderful figures and cause them to disappear again in the seed. How does the last stanza suggest the humility of the inquirer in the presence of the unsolved mystery?

COCK AND THE FOX, THE

(Chaucer—II—98.) Are foxes and roosters friendly as a usual thing? What are the main characteristics of the fox? What of a rooster? **Chanticleer**, (meaning a clear singer) the old name used instead of cock or rooster—Why would the cabbage-bed be a good place for the fox to hide in? What would the cock likely be in the cabbage-bed for? What plan did the fox use to get the

ear and sympathy of the cock? What was the result? Why did all the animals make a noise when the fox ran off with the cock? What idea came into the cock's mind that saved him? Was the cock's method the same as the fox's? What was the result of the cock's experience in the way of wisdom? What was the result of the fox's experience in the way of a lesson? Were these animals well-matched in wits?

COLERIDGE, SAMUEL TAYLOR

Born at Ottery St. Marys in Devonshire, England, October 21, 1772, educated at Cambridge, served a while in the army, and wrote in connection with Wordsworth "The Lyrical Ballads." His poetry is distinguished by the presence of the weird and superstitious, as may be noted by reading "The Ancient Mariner" and "Christabel." The former is on the list of college entrance requirements in English. Coleridge was a student of German philosophy and criticism and has justly been given credit for the introduction of the higher or philosophical method into English critical literature. The reports of lectures upon Shakespeare, and other great writers, while fragmentary, are very stimulating. He died at Highgate, July 25, 1834. Satisfactory collections of his works are found in the Bohn Library. Life by Traill in the English Men of Letters or by Hall Caine in the Great Writers series. Selection: V, 269.

COLERIDGE, SARA HENRY

Daughter of the poet, Coleridge. Born at Keswick, in 1803 and died in 1852. She did considerable literary work including a tale called "Phantasmion," and "Pretty Lessons for Good Children."

Selection: II, 28.

COTTON, CALEB CHARLES

Name should be written as above, according to the title page of his "Lacon." He was born at Salisbury, England, about 1780, and died by his own hand at Fontainebleau, France. He was educated at Eton and Cambridge.

He had a passion for gambling and had to leave England to escape his creditors in 1828. He spent some time in America and then made his way to Paris where he is said to have made an immense amount of money by successful play. His death grew out of dread of an impending surgical operation. His most famous book was called "Lacon, or Many Things in Few Words," first published in 1820. "It is one of the most excellent collections of (ethical) apothegms in the language." A selection from this work is given in the fourth reader, page 75.

COLUMBUS

(Miller—V—306.) As a preparation for the study of this poem it would be well to read chapters II and III of the third book of Irving's "The Life and Voyages of Columbus." Of course the poet has simplified the story by making Columbus the unmovable type of determination and singleness of purpose.

(1) Notice how the appeals of the mate keep the seeming hopelessness of the voyage before you. Do things seem worse with each successive appeal? (2) Is there anything about Columbus and his single reply that reminds you of Longfellow's hero in "Excelsior"? (3) What was the "spray of salt wave" in lines 11 and 12? (4) How is the loneliness of their situation suggested in the third stanza? (5) Do you like the figure in lines 26-28? (6) Consider the comparison in line 31. (7) Does the finding of land seem especially fitting after such a spirit as Columbus has shown? Does it come at an especially appropriate time? (8) Is line 37 to be taken literally, or is it a poetic fancy? (9) Study the meaning of line 38. (10) What was the grand lesson Columbus gave the world he had gained? (11) Do you find this poem of a dramatic, stirring quality?

(These suggestions for study are taken from Curry's "Literary Readings," by permission of the publishers, Rand, McNally & Co., Chicago.) **Azores.** These islands are about 800 miles west of Portugal.—**Gates of Hercules.** The Straits of Gibraltar. They were supposed, in ancient

times, to mark the end of the world, and to have been split apart by the Greek hero Hercules.—**Shows his teeth.** The dashing waves were crested with foam.

CONCORD

(Emerson—V—274.) Emerson's title and sub-title are as follows: "Concord Hymn: Sung at the completion of the Battle Monument, April 19, 1839." This hymn was as the sub-title indicates, written to celebrate the completion of the monument which commemorates the fighting at the bridge with which the battle of Lexington opened. It is probably the most widely known of Emerson's poems, and two lines, the third and fourth of the first stanza, have passed into household words. Noble ("Studies in American Literature") comments on these lines thus: "The one long word 'embattled' puts the fight before us, and the terse monosyllables of the last line hit the mind like bullets. The story of the immeasurable results following from our war of independence is all suggested in that compact line, and it fastens itself upon the memory with a grip that is hard to shake off." Dr. Oliver Wendell Holmes in his "Life of Emerson" says: "Of all Emerson's poems the 'Concord Hymn' is the most nearly complete and faultless,—but it is not distinctly Emersonian. It is such a poem as Collins might have written,—it has the very movement and melody of the 'Ode on the death of Mr. Thomson,' and of the 'Dirge in Cymbeline,' with the same sweetness and tenderness of feeling. Its one conspicuous line, 'And fired the shot heard round the world,' must not take to itself all the praise deserved by the perfect little poem, a model for all of its kind. Compact, expressive, serene, solemn, musical, in four brief stanzas it tells the story of the past, records the commemorative act of the passing day, and invokes the higher Power that governs its future to protect the Memorial stone sacred to freedom and her martyrs."

—What do you learn from stanza 1? Could the last line be literally true? Explain just what it means. (Mr.

Noble's note above.) What do you learn from stanza 2? To whom does "foe" refer? "Conqueror"? Would it not be well to add a fourth point to the analysis made by Dr. Holmes and insert it second in order: "Indicates the changes that have taken place"? This gives a reason for the monument. How may memory redeem their deed? (Hold in loving recollection—thus compensating for the sacrifice.) To what is the appeal of the last stanza made? What is the appeal? What does the last line tell you about the purpose of the monument (shaft)? What feeling does this poem awaken in you toward the "heroes" who dared to die?—St. 1. **Embattled.** Drawn up in battle array, ready for battle.—St. 2. **Soft stream.** Placid, quiet, gentle.—**Votive.** Dedicated by a vow, i. e. in this stone is seen our vow of allegiance to the principle of liberty for which our sires fought.—Notice the personifications in stanzas 2 and 4.

COOPER, GEORGE

- Selections: III, 197; IV, 253.

COOPER, JAMES FENIMORE

The first novelist in American literature whose books are still popularly read. He was born in Burlington, New Jersey, Sept. 15, 1789. Shortly after the family settled on a great tract of land in New York, and Cooperstown was the home of Cooper until his death. At the age of thirteen he was sent to Yale but left before graduating. Ambitious to go into the navy, he made a voyage in a merchant vessel and acquired that intimate knowledge of sea life which he used so exclusively in one group of his books. After three years in the navy he resigned, and having married, settled down to the life of a country gentleman. According to the oft-told story his first book grew out of his disgust with an English novel he was reading. This first novel was of no consequence, but Cooper learned that he could tell a story, and his second book "The Spy" was one of his greatest works. Of the long list of books which he wrote, the following selections grouped according to character may be helpful:

1. The Leather-Stocking Tales. These comprise five titles and should be read in the following order to get the full story of the central character: "The Deerslayer," "The Last of the Mohicans," "The Pathfinder," "The Pioneers," "The Prairie."

2. Tales of the Sea. "The Pilot" and "The Red Rover" are probably the best stories of this group.

3. Tales of Colonial and Revolutionary History. "The Spy" is the best known, and deservedly so, of this group. "Lionel Lincoln" has in it what Bancroft declared was the best account ever written of the battle of Bunker Hill.

Cooper was much given to controversy and unfortunately spent much good effort in that direction. His style has about all the faults possible in matters of detail, but his powers of narration and vividness of description are so great that the reader does not notice the faults. (The best account of Cooper may be found in the life by Lounsbury, in the American Men of Letters series.)

Selection: V, 241.

CORN SONG, THE

(Whittier—IV—129.) This song is one of the poems in the group called "Songs of Labor" written in 1845 and 1846. These songs of labor are especially interesting because they enshrine in poetry forms of labor that have now practically disappeared in the presence of modern industrial development. The last song in the group is "The Huskers" and it gives a vivid account of an old fashioned "husking bee." At last in the course of the evening's work and merriment

"Urged by the good host's daughter, a maiden young and fair,
Lifting to light her sweet blue eyes and pride of soft brown hair,
The master of the village school, sleek of hair and smooth of tongue,
To the quaint tune of some old psalm, a husking-ballad sung."

And this selection gives you the words of his ballad. Picture the background of the song, the heaps of corn on the floor of the old barn, the lanterns swinging overhead, the old men in one corner relating their stories of the past, the children jumping and rolling over the piles of corn, and the young people in a group, with their merriment, which increases whenever a red ear happens to make its appearance. Does this seem a fitting song for such an occasion? Why call the corn a "a wintry hoard"? Can you explain the last two lines of stanza 1? (According to a mythological story the goat's horn was endowed with the power of furnishing its possessor with an abundance of what he desired, and so has become the symbol of plenty.) What contrast is stated in the second and third stanzas? Why call the corn a "hardy gift"? State the steps in the history of corn as given in stanzas four to eight inclusive? Explain the following expressions: "changeeful April," "robber crows," "soft and yellow hair," "frosted leaves." Do you know which is the "harvest" moon? What compliment does the last step in the history of the corn give the singer a chance to pay? (Stanzas 9 and 10.) With what contrast does he approach the compliment? Explain "homespun beauty"? What do the last three stanzas do? (1. They shame the scorner of the simple delights of farm life. 2. Assert the superiority of corn over other products of the earth. 3. Return thanks for the "golden corn.") **Vapid.** Empty headed.—**Samp.** A kind of hominy.—**Wide old kitchen hearth.** Can you find anything like this in a modern house? (If you can find a picture in some magazine or in some book about early New England life it will help those who have no experience to build upon.) This poem is especially good in connection with the present day feeling that it would be wise to emphasize the advantages of a "return to the soil." Whittier may be a little too scornful in the ninth stanza since empty-headedness is not the sole possession of the well-to-do but he is certainly right in emphasizing the virtues of a less complex way of living.

COWPER, WILLIAM

Born at Great Berkhamstead, England, in November, 1731. He was a man of the most sensitive nature, given to fits of melancholia. Any kind of mental strain, due to contact with the hard facts of the world, was likely to throw his mind off its balance. He finally came under the care of a friend who shielded him from such contact and made it possible for him to do his work. This work was of great importance, and Cowper ranks as one of the great figures in the early stages of the Romantic movement in English literature. His long masterpiece is called "The Task," and while it is not read as a whole certain passages from it are found in nearly all collections. The "Olney Hymns" contain some of our most familiar hymns, such as, "There is a fountain filled with blood," and "God moves in a mysterious way." "John Gilpin's Ride" is a humorous masterpiece not likely to lose its flavor. "On Receipt of My Mother's Picture" is noted for its pathos. Cowper died April 25, 1800.

Selection: IV, 184.

CRADLE SONG

(Anon.—II—57.) This is one of the favorite lullaby songs for children. It combines the beauty of fanciful conception with the music of sound. There is a rocking melody in the verse that appeals very strongly to children. From the little touch of reality in the line that tells the father is a shepherd, the fancy wanders to the mother's occupation which at that moment is, singing the baby to sleep. The figure of the dreamland tree is so delicate that too much analysis is apt to destroy its beauty. Then comes the bit of fancy in regard to the stars and the moon all of which is easy for the child's mind to grasp if it has known previously about real sheep and shepherds. The repetition of the first stanza, intensifies the sense of drowsiness, the intellectual interest waning in inverse proportion to this feeling. No finer way of giving a song like this can be found than the actual singing it, there being appropriate settings for most of such well-known lullabies.

CRANCH, CHRISTOPHER PEARSE

Born at Alexandria, Va., in 1813. Studied theology, but retired from the ministry in 1842. Had some connection with the Transcendentalists and wrote verse for "The Dial." He spent several years in Europe studying art. After 1871 he devoted himself entirely to literature. With the exception of some of his verse, his work is little known. His translation of the "Aeneid" in blank verse has much merit. He died in 1892.

Selection: IV, 81.

CRATCHITS' CHRISTMAS DINNER, THE

(Dickens—V—100.) This passage is a section from one of the greatest of Christmas stories, "The Christmas Carol." No other author has such wonderful power of sympathetically presenting the poor as Dickens, and in this story and this particular passage he is at his best. There is a splendid dash and humor about it all that makes one feel that if poverty can have such joys as are here recorded and can make such splendid results out of such unpromising material, it is certainly not without its compensations. While Dickens' enthusiasm ought not to make those who are well off less charitably inclined, it ought to impress every reader with the idea that riches are, after all, of the spirit. And in that respect the Cratchits are certainly blessed. By all means read the whole story. It is not so long but that it could be read aloud to the school toward Christmas time,

Scrooge, you should understand in beginning, is the miserly employer of Bob Cratchit. He has no love for his fellow beings, no use for the Christmas season. In a series of visions the Spirit of Christmas is allowing Scrooge to look into the heart of things and learn the secrets of happiness from which he has excluded himself. Name the Cratchits, tell what you can about the appearance of each, and note the air of excitement and bustle caused by the great event about to take place. What members of the family are not present at first? Why was Martha late? How was she received? Tell

about the appearance of Bob and Tiny Tim. Why is everybody so tender toward Tiny Tim? What was the effect of Martha's joke on Bob? Tell about Tiny Tim at church. Why did Bob's voice tremble when he spoke of it? Describe the steps in the dinner. Try to read those passages about the goose and the pudding so as to bring out the hilarious happiness and satisfaction of all concerned. What toasts were proposed at the close? Why did Mrs. Cratchit object to the second one? What made her change her mind and join in it? What was Tiny Tim's toast?—**Ubiquitous.** Everywhere, omnipresent. Throughout the whole selection runs this humorous exaggeration. Indicate some of the best instances.—**Bedight.** Decorated.

CRICKETS' SCHOOL, THE

(Pierson—III—45.) Information about the cricket may be bound up with a good moral lesson, as this selection shows. What do you learn of the nature and past history of the fat old cricket from the opening paragraphs? What facts did he bring out in the lesson about the big world he had come in contact with? Incidentally what facts do you learn about the crickets, especially as to how they hear and sing? What breaks up the lesson? What makes this incident a humorous one? Do you suppose the crickets are really as much interested in the strange facts about us as we are in the strange facts about the crickets?

CROSS BOX

(Anon.—II—61.) Does the weather affect the temper of people? Is it harder to be pleasant shut up in the house than when out of doors? Who thought of having a Cross Box? What were the different suggestions as to the use of the money put in the Cross Box? Who was the first to pay a fine? Do you think such a box a good thing?

CUNNINGHAM, ALLAN

Born in Dumfriesshire, Scotland, in 1784. He was a stone-mason by trade but gave himself early to writing

songs and collecting popular traditions. The ballads which he contributed to various collections were, in the main, original though professing to be old popular songs. His later life was spent in London. Some miscellaneous writings, a well-known life of Burns, and several collections of songs, make up his works. He is now mainly remembered by his fine sea song, a portion of which is given in the fourth reader, page 229. Cunningham died in 1842.

CURATE AND THE MULBERRY TREE, THE

(Peacock—IV—23.) Read this poem through and be able to tell the story. What was the main characteristic of the curate's mare? What method did the curate take of getting the berries and avoiding the briars? What unintentional error did he make? What is the moral as marked in the last line?—**Curate.** A priest or minister.—**Tractable.** Easily managed.—**Put forth her mettle.** The word "mettle" means high spirits, or good qualities.—**To boot.** In addition.—**Courser.** A swift horse.—**Docile.** Easily taught.—**Fond.** Foolish.—How many lines in each stanza? How are the rhymes arranged? In reading the lines do you find that they seem to embody the movement of the mare? Read some lines so as to bring out the rhythm. Here is the opening line, with accented syllables indicated.

Did you hear' | of the Cur' | ate who moun' | ted his mare'

CURIOUS INSTRUMENT, A

(Taylor—IV—179.) The selection is a good illustration of a kind of literature for young people that was very common in the middle and early part of the Nineteenth Century. It consisted in presenting knowledge by means of a kind of riddle-like story in which some common thing was emphasized by awakening curiosity about its well known, but in this case, unidentified characteristics. In this case the children are thrown off the track by the assumption that the father is talking of something he had bought in London. Make a list of all the facts brought

out in the description and in the conversation about the eye. Did you guess what it was before the end?

Portmanteau. A satchel.—**Diversity.** Variety.—**Deciphering** old manuscripts. Books were originally written on some kind of parchment, before the days of printing, and are often very difficult to decipher, i. e., to interpret.

CURTIS, GEORGE WILLIAM

Born in Providence, R. I., in 1824. He was at Brook Farm for a brief time, and in 1846 went to Europe. Several of his earlier books grew out of these three or four years abroad. His early work seems to us at present rather flowery and full of exaggeration, but as Curtis grew older and the problems of freedom and good government became vital ideas to him, he gradually acquired a dignity and urbanity of style that made him one of the most agreeable speakers and writers of his day. As the writer of the department called "The Editor's Easy Chair" in "Harper's Monthly" he was widely popular. Perhaps his most read book at present is the delightful "Prue and I." He died August 31, 1892.

Selection: V, 270.

DAFFODILS

(Wordsworth—1804—V—249.) * Fenwick quotes Wordsworth: "The two best lines in it are by Mary. They (the daffodils) grew, and still grow, on the margin of Ullswater, and probably may be seen to this day as beautiful in the month of March, nodding their golden heads beside the dancing and foaming waves." Mary was the poet's wife and the two lines referred to are

They flash upon that inward eye
Which is the bliss of solitude.

To these two lines in the 1815 edition there was a footnote saying: "The subject of these stanzas is rather an elementary feeling and simple impression (approaching to the nature of an ocular spectrum) upon the imaginative faculty, than an exertion of it."—Notice that the poem seems to give an experience in the life of the

speaker. What is his condition when the poem opens? Where was he? Tell what he saw. Be careful to dwell upon the scene until it is perfectly clear. What was the main thing about the daffodils that impressed him? What effect did the sight have upon his state of mind? What is the wealth that the show brought to his mind? (Explained in the last stanza. Often when he is vacant or pensive the memory of the scene comes to him ["flashes upon that inward eye"] and fills him with the same pleasure he had when he saw the daffodils).

DARTON, F. J. H.

Author of "The Merry Tales of the Wise Men of Gotham."

Selection: III, 60.

DASENT, GEORGE WEBBE

A noted English scholar and author, born in the West Indies in 1820. He was educated at Oxford, became civil service commissioner in 1870, and was afterward connected with "Fraser's Magazine" and the "London Times." His special field of study was in connection with the language and literature of the Northmen. He edited an important "Icelandic-English Dictionary." His volume of popular tales from the Norse called "Tales from the Fjeld" is one of the finest collections accessible in English. He died in 1896.

Selection: III, 142.

DAYRE, SIDNEY

Selections: II, 5; III, 200.

DAY WITH SIR ROGER, A

(Addison—V—227.) In the famous periodical called "The Spectator" (See Addison) there appeared a series of sketches which presented the delightfully whimsical character of an imaginary English country gentleman, Sir Roger de Coverley. "Sir Roger" is the earliest person in English imaginative prose that is really still alive. There are men and women in our poetry before his day—in the drama there is, of course, a great host of them; but in

prose literature Sir Roger is the first. Furthermore, the men and women of the drama, even in that comedy of manners which professed to reflect most accurately contemporary society, were almost always drawn with some romantic or satiric exaggeration; but there is no exaggeration in the character of Sir Roger. Here was the beginning of a healthy realism." (Winchester.) As you read this selection through does Sir Roger seem to you a real person?

This selection was No. 122 of "The Spectator," published July 20, 1711. It had as its motto a Latin quotation from the "Maxims" of Publius Syrus; "Comes incundus in via pro vehiculo est," which has been translated, "A jovial companion on the way is as good as a feast." Discuss the fitness of this motto as a heading for this particular story.

The first paragraph of the paper is omitted in the reader. It is general in character. Read it below and then consider whether it states fairly what the account of Sir Roger really brings out:

"A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected; but otherwise there cannot be a greater satisfaction to an honest mind than to see those approbations which it gives itself seconded by the applauses of the public. A man is more sure of his conduct when the verdict which he passes upon his own behavior is thus warranted and confirmed by the opinion of all around him."

What does the first paragraph tell you about the relations existing between Sir Roger and his neighbors? In what connection did the incidents narrated here take place? Sketch the characters of the two men overtaken on the way. How did Sir Roger settle their dispute? Why were both satisfied? What happened in the court? Relate the incident of the sign-post. How was Sir Roger's famous saying turned humorously against him?—**Carry.** Conduct, or take along.—**County Assizes.** The Sessions

held periodically by at least one of the superior judges in every county in England.—**Plain. Ordinary.**—**Yeoman.** A small freeholder.—**Just within the game act.** A law passed in the reign of James I and in force until 1827 provided that no person could shoot game unless possessed of an income of forty pounds a year, or two hundred pounds' worth of goods and chattels.—**Shoots flying.** He gives the game a chance as a true sportsman.—**Petty jury.** The twelve men who determine cases, according to the evidence. How different from the Grand Jury?—**Taking the law.** Suing at law.—**Quarter sessions.** A criminal court held once a quarter.—**Some pain for him.** Fearful lest he make a fool of himself.—**Intrepidity.** Bravery.—**Court rose.** Adjourned.—**Put him up in a sign-post.** In former times taverns and shops were indicated by some sign, generally painted, at the door. With the numbering of streets this method of identification is no longer necessary, though the practice still survives in connection with English inns.—**Saracen's Head.** The Turk's head was one of the commonest signs used.

DEAD CALM AT SEA

(Coleridge—V—269.) These five stanzas are taken from the second section of "The Rime of the Ancient Mariner." While interesting merely as an expression of the idea stated in the title here given it, the passage can not be fully understood apart from its context. If the teacher will read or tell to the class the story of the old mariner's crime it will throw light on the situation here described. Notice the sense of isolation suggested by the first stanza. Explain the second line. Imagine yourself where you can look back at the effect on the water of a moving boat. How does the second stanza mark the calm? How did the sun appear? Why? How does the word "painted" deepen the impression of the calm? Notice particularly the repetitions in the fourth and fifth stanzas. Try to determine what the poet gains by them. Commit these stanzas and read them so as to bring out the terrible condition set forth.

DEATH OF KING ARTHUR, THE

(Malory—V—295.) Sir Thomas Malory's "Morte d'Arthur" (Death of Arthur) written in the fifteenth century is not only the greatest collection of the stories of King Arthur, but also one of the great monuments of our English prose. This particular passage is one of the finest in the work. It is interesting to read Tennyson's "Passing of Arthur" from "The Idylls of the King" to see how closely he has followed Malory. At first the language here will strike you as strange, but a little practice and care will enable you to understand it, and to catch its splendid musical quality. King Arthur has just been mortally wounded ("Now have I my death") and his two loyal Knights are trying to carry him from the field. What happened to Sir Lucan? What tribute did Arthur pay to him? What command did he give Sir Bedivere? Why did Bedivere fail to carry out the command? How often did he fail? What happened when he did throw the sword into the lake? What finally became of King Arthur? What were his final words to Bedivere?

The modern forms of a few of the expressions may be here indicated. Try to understand it thoroughly in the form given to the language by Malory.—**Sore.** Sorely.—**The one part. . . . the other.** One carried his feet, the other his head.—**Brast.** Burst.—**Full heavy.** Very heavy.—**Wit.** Know.—**And I might.** If I might.—**Hieth.** Passeth.—**And lightly.** And (I will) quickly.—**Pommel.** The ball or knob on the end of the sword haft.—**Lief.** Loved.—**Eft.** Again.—**Wap. . . . wan.** Strike upon the shore.—**Weened.** Thought.—**Jeopardy.** Danger.—**But if.** Unless.—**Fast by.** Near.—**Avilion.** The land of the blessed in Celtic mythology where the great heroes were carried at death.

DEATH OF NELSON, THE

(Southey—V—93.) Southey's "Life of Nelson," though now regarded as untrustworthy, is one of the most interesting biographies ever written. It is full of dramatic quality and its vividness compensates for its lack of complete accuracy. This brief extract is a good illustration of

the striking qualities mentioned. Nelson was killed at the famous battle of Trafalgar, off the coast of Spain, October 21, 1805. In this battle the combined French and Spanish fleets were completely defeated.

The passages which make up the four pages given are scattered passages from the account of the battle and much adapted. With what kind of attitude did Nelson approach the battle? What signal did Nelson make to the fleet? Try to determine why this signal is such a famous one. What illustrates Nelson's humanity? How did he receive his wound? Why did he conceal his identity from the crew while being carried below? What seemed mainly on his mind while the battle continued? Describe the final scene between him and Hardy. Where did he want to be buried? Nelson was buried at St. Paul's Cathedral, London, on January 9, 1806. The public demonstrations accompanying the burial were very remarkable.—**Blackwood and Hardy** were both captains in the British fleet, Hardy being in command of Nelson's flagship, The Victory. There is a bad misprint in the first sentence of the second paragraph. The word **warning** should be **wanting**.—**Mizzentop**. Sharpshooters were stationed on a platform high on the mizzen or after mast.—**Tiller**. The lever by which the rudder or steering apparatus is controlled.—**Rove**. Fastened.—**Stars**. The signs of his rank as admiral.—**Cockpit**. A room on the lower gun-deck of the old ships of war occupied by the junior officers, and during battle used by the surgeon and his patients.—**Van**. Leading ships.—**Tacked**. Turned about.

DEFOE, DANIEL

Born about 1661 in London, the son of a butcher. Defoe was educated for the ministry, went into business, was unsuccessful, was successively a soldier, bankrupt, political pamphleteer, editor, political emissary, and writer of fiction. He is known mainly by his "Robinson Crusoe" which is regarded as one of the greatest stories ever written. His talent for making everything seem real was remarkable. He wrote many successes besides "Robin-

son Crusoe," but they have not lived in the popular mind. He died in 1731.

Selection: IV, 42.

DELAND, MARGARET

Born at Allegheny, Pa., 1857. Educated at New Rochelle, N. Y., and was a teacher of industrial drawing until her marriage in 1880. Since that date she has lived in Boston. Among her writings are "John Ward, Preacher," "The Wisdom of Fools," "Old Chester Tales," "The Awakening of Helena Richie." Selection: III, 34.

DELIGHTS OF FARMING, THE

(Warner--V--192.) This selection is Chapter III of Charles Dudley Warner's "Being a Boy," with a few small omissions and changes. It is full of humor and can be used as a means of creating a greater love for the country and out-of-doors generally. Are the characteristics of the boy those that he sees in himself or is this the way it looks to one who is grown up? Compare with Whittier's "Barefoot Boy." You will find that the writer emphasizes one fact about the boy. What is it? Do you think he is altogether right about it? Name the "delights" of farming that are mentioned in the selection. Tell about the holidays. Select some of the passages that seem to you most humorous.

Selectman. One of a group of officers chosen to manage local affairs in New England towns. This reference shows what section of the country the boy told about lived in.—**Prince Imperial.** The heir to the throne in France.—**Bois de Boulogne.** A great park in Paris.—**Swiss Family Robinson.** A noted story for young people. See the selection from that book on page 63 of the fifth reader.—**Delmonico's.** A well-known eating place in New York City.

DEWDROPS

(Butts—III—20.) A simple little "conceit." What were the little diamonds? and what happened to them? Do you suppose there were just a million of them? Why

did the author use a definite number in referring to them? Why call them diamonds? What made them twinkle? Have you ever observed what the poem tells about?

DICKENS, CHARLES

Born at Landport, England, February 7, 1812, studied law, but finding it distasteful began work as a reporter on the "Morning Chronicle." Here his first sketches, written over the pseudonym of Boz, appeared, soon followed by the "Pickwick Papers" which at once placed him in the front rank of the writers of the day. The remainder of his life was devoted to the composition of fiction, the story of "David Copperfield" being perhaps the best known of his works. Into this book Dickens is reported to have introduced much material based upon his own career. Dickens made two visits to the United States and was unsparing in his criticism upon the follies of our people as he saw them, in his "American Notes" and in his "Martin Chuzzlewit." He died at Gad's Hill, June 9, 1870. His works are published in a great variety of forms and may be had at almost any price the purchaser wishes to pay. The standard life is by John Forster, published in America by Harper & Bros., New York. A very stimulating little book on Dickens is that recently written by G. K. Chesterton.

Selection: V, 100.

DISSERTATION ON ROAST PIG, A

(Lamb—V—167.) Charles Lamb is one of the most delightful writers of prose in the language and this is one of his most delightful productions. To speak more accurately this is a part of that production only, and it is made by a process of cutting out more than half of it and "telescoping" what is left. But it is probably better than none at all and the pupil may be encouraged to read more of Lamb. It is a "skit" or "take off" and is told with such convincing realism that one is tempted to believe that it all happened just that way.

How did mankind originally eat their meat? Tell the story of how roast pig was discovered. What kind of

boy was Hoti? What happened when his father came home? Why were they not punished? Why was the original way of securing roast pig not wholly satisfactory? Do you suppose the world has made many of its steps forward by some such blundering as that imagined by Lamb? What is a "retributory cudgel"? A "sour mouth"?

DODGE, MARY MAPES

Born in New York City, 1838. After the early death of her husband she cultivated an inclination for literature and achieved lasting success in the "Story of Hans Brinker, or the Silver Skates," which has been translated into many European languages. When "St. Nicholas" magazine was founded in 1873, Mrs. Dodge became the editor. She died in 1905.

Selections: II, 107; III, 93; IV, 256.

DODGSON, CHARLES LUTWIDGE

Best known by his pseudonym, Lewis Carroll, an eminent mathematician and author, born at Daresbury, England, in 1832. He was educated at Oxford, and was a mathematical lecturer there from 1855 to 1887. He wrote several mathematical books of high rank. But he is best known as the author of "Alice in Wonderland" and "Through the Looking Glass," two of the most delightful and popular books for young people ever written. They "display a delightful combination of mad absurdity and subtle fancy." His death occurred in 1898.

Selection: IV, 149.

DOLE, CHARLES FLETCHER

An American minister and author, born at Brewer, Me.; in 1845. Educated at Harvard. He is the author of a great number of books on religious and civic subjects. "The American Citizen" and "The Young Citizen" are two titles that are especially valuable in cultivating a higher patriotism.

Selection: IV, 239.

DOLL HOUSE, THE

(Anon.—II—15.) Do housekeepers paper before they put the furniture in their houses? Why? Why did they use blue and white in the kitchen with Dutch pictures on it?—**Looms.** Machines for weaving.—Why should May and Fay try to make the doll house as beautiful as possible? Do mothers do this in the homes for their children? Why does not an ugly house do just as well as a beautiful one?

DORA AND THE LIGHT

(Anon.—II—79.) Why is the life at a lighthouse of necessity lonely? Is it likely to make those living the life, courageous? What were Dora's chief pleasures? Why was Dora's father not there to light the lamp himself? Why is there such a long stairs to the lighthouse? What do you suppose Dora's father thought when he first saw the light in the distance? What might have happened if Dora had thought she was too small to light the lamp?

DOUBTING CASTLE AND GIANT DESPAIR

(Bunyan—V—41.) This selection is from the latter part of "The Pilgrim's Progress," one of the greatest allegories ever written. The characteristic thing about an allegory is that every event in the story is a symbol of some hidden meaning. Every character stands for some phase of human nature. The names given to the people and places generally suggest their meaning. "The Pilgrim's Progress" pretends to be a dream or vision that came to the writer, in which he saw the journey of Christian from the City of Destruction to the Heavenly City. This journey is to represent what happens to anyone who tries to live a good life. So Pilgrim labors through the Slough of Despond, passes the Wicket Gate, learns some of the more vital principles of life at the House of the Interpreter and still more at the Palace Beautiful, fights successfully with the giant, Apollyon, crosses the Valley of Humiliation, goes down into the

Valley of the Shadow, finally gets safely through Vanity Fair, and seems in a fair way to successful travel, when he makes the great mistake of going out of the right road and going to sleep in the grounds of Doubting Castle. At this stage of his journey he is accompanied by Hopeful.

How did they happen to fall into the hands of Despair? What did he accuse them of doing? Did they feel that they had any defense? How were they treated in the Castle? What did Diffidence have to do with it? (Diffidence in Bunyan's time meant distrust.) Do you see why Despair and Diffidence were married? What did they try to get the Pilgrims to do? What means did they use? Can you tell how Christian happened to think of the Key of Promise? Tell how they managed to escape? What step did they take to warn other travellers of the danger they had fallen into? (In this story and in Spenser's "Faerie Queene" loss of faith plunges the hero into despair. Pilgrim's experience signifies that distrust of God leads one to despair.) From a careful study of the escape, tell what you think the Key of Promise means.

DOWN TO SLEEP

(Jackson—V—32.) This poem expresses the feelings and experiences of the fall season connected with the "going to sleep" of all nature. The quiet melancholy is well expressed through emphasizing a series of facts belonging to the season. The children should imagine the scenes and the facts one after the other. Especially does this poem give an opportunity to connect the facts of the children's own experiences with the poem. For instance all will recall days that are cool in the morning and get hot by noon. How does the third line express this fact? Why do the speaker's steps "grow slow, grow light?" What produces the "reverent" feeling? Probably children do not need to analyze this reverence for the mystery of nature's methods; if they are led to feel themselves in the presence of the surroundings indicated the emotional effect will take care of itself. At any rate it may safely be said that it is important to stimulate the

right feeling in the study of literature, rather than to make the reader conscious of its presence. In the second stanza, what does the speaker find out for the first time? What are the "low tones" that seem so human? Have you ever noticed the noises made by the wind among the bare boughs in the fall? What new experiences are mentioned in stanza 3? This poem has such fine imaginative quality that the children are apt to find certain expressions difficult unless care is taken. "Cover-lids," "sweet eyes shut tight," "viewless mother," "ferns kneel," "chorus,"—just what do all these mean? Can you understand from your own experience why the speaker says, "half I smile and half I weep?" Bryant's "Death of the Flowers" might be read for another expression of the same theme.

The fourth stanza carries the idea over into human life. Trace the parallel. The comparisons of life to the progress of the seasons and to the day are familiar ones. The quiet, tender pathos of the close is well expressed by these symbols.

DRAKE, JOSEPH RODMAN

Born in New York, in 1795. His early years were hard but he succeeded in graduating in medicine in 1816. He died of consumption in 1820. He is known as the author of two poems, "The Culprit Fay" and "The American Flag." This latter has a few lines in it that are well known. The pathos of his early death and the fine tribute to his memory by his friend Fitz-Greene Halleck ("Green be the turf above thee") have had much to do in keeping his name alive.

Selection: IV, 242.

DUEL, THE

(Field—II—151.) This is one of the selections that too great a degree of literalness will spoil.

Let the child's imagination have its way. If there be a too sceptical attitude, ask him to imagine the gingham dog and the calico cat come to life after all folks

What thoughts does the watcher attribute to the dying horse? What do the expressions "weary journey" and "cruel load" make clear? Notice carefully the language of the third stanza. It may be called the transition stanza. The first two stanzas are about a horse; what are the last two about? Does "one of the day's mishaps" suggest that this is a common or an unusual occurrence? What other expression in the third stanza repeats this idea? Does "a toiler dying in harness" necessarily refer to a horse? Study the last two stanzas to discover what the symbol is,—what this parable of the horse suggests. What does the "street of ever-echoing tread" symbolize? The last three lines summarize the steps in the life of the tireless worker. Does he reach the coveted prize? Does the world stop to take account of his end?

ECHO IN THE HEART, THE

(Van Dyke—V—92.) Does the poet know the birds in a scientific sense? Explain clearly how he does know them. How does he picture May? This is a good instance of personification. How do the birds welcome her? They are called "airy lovers" and "minstrels"; why are these two terms fitting? Explain "weaves strain." Why call the strain "wild-flowery"? Is it possible to enjoy the season and the birds apart from knowing them? Fall back on your own experience for an answer.

Now, you must carry the thought of the first stanza over into the second to understand it. Do you suppose "darling" refers to a daughter, or a wife, or a sweetheart, or a sister? Could it be any one of these? Why does the poet love the person referred to? Is it because of her beauty? or her noble blood? or because she is either "a new" or "an old" woman? (What do these terms "old or new" mean when applied to a woman?) Can you now tell what love depends upon? Is it on qualities of spirit that answer to needs of our own spirit?

EDWARDS, M. BENTHAM

Selection: II, 128.

were in bed. What could the dog and the cat find to quarrel about? What do dogs and cats usually find to quarrel about? What is it that usually flies when dogs and cats fight? Is it surprising that the Dutch clock put its hands before its face on this occasion? Is it surprising that the Chinese plate looked blue? Don't miss the sly humor in these touches. Would Dutch clocks and Chinese plates not have a different view of a fight between a gingham dog and a calico cat from that which other folks would have? It is upon this authority that we are to believe in the awful fight and that finally they ate each other up. Of course real dogs and cats could not do this, but we need not question it in the case of this dog and cat.

DUNBAR'S PRIZE

(Given—III—203.) What was the notice that excited Dunbar so? Why did the society offer such a prize? How did Dunbar and Grandfather arrange for attracting the martins? What was the result of their efforts? (It would be a fine idea to test this plan and see if you can persuade some martins to settle near your home.)

DUTY

(Emerson—IV—70.) Sometimes a few lines will express a tremendous truth, and that is the fact here. The power of living up to one's highest obligations, and the necessity of doing so, are feelings that dominate the soul. This shows, says Emerson, how near God is to man, how nigh grandeur is to our dust. The young, buoyant individual is likely to best embody these feelings, hence "youth" in the last line. Commit these lines and make them your motto.

DYING IN HARNESS

(O'Reilly—V—292.) Describe the scene brought to your mind by the first stanza? Imagine yourself in the crowd and think the matter through with the poet from that point of view. What was the teamster trying to do? What does the second stanza tell you about the horse?

EGGLESTON, EDWARD

Was born at Vevay, Ind., December 10, 1837. He was largely self-educated. For several years he was engaged in religious work as a Methodist circuit-rider, editor of a religious periodical, lecturer for Sunday-school teachers' institutes, etc. For a while he was on the editorial staff of "The New York Independent," and later editor of "Hearth and Home." Afterward (1874-1879) he was pastor of a church in Brooklyn. From then until his death in 1902, he lived on Lake George, devoting himself to various literary projects mainly connected with the early history of America. His most popular book, "The Hoosier Schoolmaster," appeared in 1871. "The Hoosier School Boy," a good second, appeared in 1883. These two books present a type of life that has long since disappeared, or at any rate is no longer representative. But as pictures of pioneer conditions these two books will long hold their own. Other widely read novels by the same writer are "The Circuit Rider" (1874), "Roxey" (1878) and "The Faith Doctor" (1891). His historical studies, "The Beginners of a Nation" (1896), and "The Transit of Civilization" (1900), are attractively written and full of a minute and adequate knowledge of his subject.

Selection: IV, 19, 92; V, 14.

ELIOT, CHARLES WILLIAM

Born in Boston, Mass., in 1834. He was educated at Harvard and entered the teaching profession. While professor of chemistry in the Massachusetts Institute of Technology in 1869, he was elected to the presidency of Harvard. From this position he has just retired (1909) after an incumbency of forty years. His administration has been in every way a notable one for Harvard. He is largely responsible for the great development of the elective system in this country. As a public speaker he has been in large demand, and his views on all questions connected with civic righteousness and the larger life have commanded wide attention.

Selection: V, 300.

ELIOT, GEORGE

The pseudonym of the great English novelist whose maiden name was Mary Ann Evans. She was born in Warwickshire, England, November 22, 1819. She was educated at Nuneaton and Coventry. Of a very strong and independent mind she early became an independent thinker and student along religious and philosophical lines. Her first important literary work was a translation of Strauss's "Life of Christ." In 1857 she became an assistant editor of "The Westminster Review," and came thus into contact with such minds as Herbert Spencer, John Stuart Mill, Froude and others. In 1853 she united herself to George Henry Lewes, with whom she lived until his death in 1878. In May, 1880, she married John Walter Cross, but died before the end of that year, December 22, 1880. Mr. Lewes was a critic of no mean ability, and through his encouragement George Eliot tried her hand at writing fiction. The stories which comprise "Scenes from Clerical Life" were received with high praise and were followed by her great masterpieces which, by common consent stand in the first rank of English fiction. These are, "Adam Bede" (1859), "The Mill on the Floss" (1860), "Silas Marner" (1861) "Romola" (1862-63), "Felix Holt" (1866), "Middlemarch" (1871), "Daniel Deronda" (1876). She wrote a long dramatic poem called "The Spanish Gypsy." Her novels are distinguished by great psychological insight into human character. The problems of life are presented in an unflinching manner, with liberal breadth and sanity.

The authoritative life of George Eliot is that by her husband, J. W. Cross, in three volumes. One of the best of the many brief discussions of her life and works is that by Sidney Lee in the English Men of Letters.

Selection: V, 108.

EMERSON IN YOSEMITE

(Muir—V—264.) In the spring of 1871 Emerson, with a party of friends, made a six weeks trip to California, and it was during this trip that the incidents occurred which

Mr. Muir tells of in this selection. Emerson's mental powers had already begun to fail and there are several references by the writer in which this fact is feelingly referred to. John Muir is one of the greatest of nature lovers and this selection gives us quite as interesting a glimpse of his enthusiasm for nature as it does of Emerson. Why had he looked forward to Emerson's coming? What plans had Mr. Muir for getting the best out of Emerson? Was he disappointed? Follow their experiences. Select and read the passages in which Mr. Muir tries to infect Emerson with his own enthusiasm. Tell how he spent the night after Emerson departed. What were his relations with Emerson after this time? Notice particularly the naturalist's impatience with the fear of being "out of doors."

In what sense is "warm" used in the first paragraph?—Explain the comparison, "Serene as a sequoia." The sequoias are the mammoth trees of California.—**Gang tapsal teerie**—Go topsy-turvy. A Scotch expression.—**Good-by, proud, etc.** The first line of Emerson's poem, called "Good-Bye."—**Mariposa**. Name of a valley.—**"Come listen, etc."** Read Emerson's "Woodnotes."—**Probation**. Time of trial.—**Herbariums**. Collections of plants.—**Wachusett and Monadnock**. Isolated mountains, the first in Massachusetts, the second in New Hampshire.—**Sleepy Hollow**. The cemetery at Concord.

EMERSON, RALPH WALDO

Born at Boston, Mass., May 25, 1803; educated for the ministry, graduating from Harvard in 1821; taught for a while; studied theology under Channing; left the ministry in 1832 on account of conscientious scruples concerning certain forms of worship and devoted the rest of his life to writing and lecturing. Was one of the editors of the "Dial" which ran from 1840 to 1844 as the organ of the transcendentalists. Died at Concord, Mass., April 27, 1882. The authoritative edition of his works is published in eleven volumes by Houghton, Mifflin & Co., Boston, Mass., and the authoritative memoir in two volumes by

J. E. Cabot is issued by the same house. A good, brief biography is that by Doctor Holmes in the American Men of Letters series.

Selections: IV, 70; V, 274.

EMPEROR'S NEW CLOTHES, THE

(Anderson—IV—25.) What proof have you in the outset that the Emperor had a weak character? Did the swindlers take advantage of the Emperor's weakness? What were the advantages of the new clothes the Emperor ordered from the two strangers? Why did the Emperor send his old minister instead of going himself to see how the weaving was progressing? What did the minister find to be the situation? Did he tell the truth to the Emperor? What was the experience of the second official? Did the Emperor, on his visit, face the truth? What were his motives in keeping up the falsehood? Why did everyone fall into line? What was the grand climax to this growing deception? Who was the first to speak the truth? In what way did the Emperor's new clothes really reveal the ones in the kingdom unfitted for their posts? Who were they?

ENGLAND

(Shakespeare—V.—166.) A portion of one of the dying speeches of Old John of Gaunt in "Richard II." In the course of this bitter, prophetic speech in the first scene of the second act he points out the consequences of Richard's miserable reign. The lines quoted early became famous and were printed in 1600 in "England's Parnassus," a noted book of selections from many authors. What various expressions are used as synonyms for England? Do they all seem fitting equivalents. Do they all magnify England? Show how in each case. Which comparison seems to you most poetic?—**Mars** was the Roman god of war, and following the defeat of the Spanish Armada and other successes at arms, England felt her superiority.—**Demi**. A prefix meaning half. England was one paradise, as Eden was the other.—Why had Nature chosen England

as her stronghold?—**Moat.** A ditch, filled with water, around the walls of a house or fortress for protection.—Is the expression “less happier” strictly correct? In connection with this or some other patriotic piece the problem of why patriotic expression always involves more or less of exaggeration might be profitably discussed. Is the writer moved mainly by feeling or by literal common sense? If he confined himself to exact statement could he stir much patriotic feeling in others?

ESCOTT-INMAN, H.

Author of “Jarl the Neatherd” and “The Master of St. Cyrils.”

Selection: III, 123.

ESKIMO GAME, AN

(Schwatka—III—101.) What is the game called that is described in this selection? Tell in detail just how it is played. Do you see why the Eskimo boys should have such a game? Do you know any games in which the same principles are used? What values can you see in such sports?

EVE OF WATERLOO, THE

(Byron—V—257.) This selection is a portion of Canto III of Byron’s “Childe Harold,” stanzas 21 to 25 inclusive, omitting stanza 23. The occasion described is the famous ball given by the Duchess of Richmond at Brussels on the evening preceding the beginning of the fighting (June 15, 1815) which culminated in the battle of Waterloo (June 18th). Victor Hugo’s account of this battle is found in the fifth reader. Wellington had asked his officers to attend the ball in order to conceal as long as possible from the people of Brussels the fact of the French advance. A well-known account of this night is found in chapter XXIX of Thackeray’s “Vanity Fair,” Bk. I. The following excellent analysis of these stanzas is taken from Appleton’s Fifth Reader, page 251: “Note the coloring of the picture; first, the revelry; beauty and chivalry; happy hearts; music and merry social intercourse; each one absorbed in the pleasure of the moment,

thoughtless of the welfare of the country or of the affairs of the nation; then the sudden warning sound; the anxious questioning; the thoughtless and gay ridicule the alarm that is caused, resist the serious feeling that arises, and urge the renewal of the dance; but the sound grows nearer and clearer, and all become aware of the fact that the French army has attacked the forces of Wellington posted within ten miles of the capital. The overwhelming interest of the occasion: all Europe looking on the last struggle with Napoleon; Napoleon, the great military genius of the age, and the French nation enthusiastic and devoted in his cause; his soldiers inspired with confidence by a hundred victories. On the other hand, the proud and stubborn English arrayed under their always successful leader, Wellington, "he that gained a hundred fights, nor ever lost an English gun" (from Tennyson's Ode), who had defeated, one after another, Napoleon's best generals in the Spanish peninsula; the only man who had proved himself able to cope with the forces of Napoleon. Now for the first time, Napoleon and Wellington meet face to face, and the solemn attention of the civilized world is fixed on the issue. If Napoleon is victorious, he will crush the English army, and then the German army, and no further opposition can be made to his power, which will then be supreme in Western Europe. In the 3d stanza (as here arranged—one being omitted because it breaks the connection by introducing a biographical item regarding Brunswick's chieftain), note private griefs caused, and in the next observe the contrast: all minds concentrated on the one great object, forgetful now of private interests and pleasure, fully aware of the immense importance of the battle now begun. . . . The poem lays more stress on the private interest than on the national; it is more pathetic than patriotic, but, on the whole, it is the greatest of martial poems." St. 1. **Beauty and chivalry.** What expression in line four means the same thing?—St. 2. **Why glowing hours?**—St. 3. **Mutual eyes.** The seventh line of stanza one defines this expression.

EVERETT, EDWARD

Was born at Dorchester, Mass., April 11, 1794. Educated at Harvard, of which institution he was afterward president (1846-49). He was a noted statesman and orator. He was in succession, member of Congress, Governor of Massachusetts, Minister to England, Secretary of State, and United States Senator from Massachusetts. One of his great orations was that delivered at the dedication of the Gettysburg battlefield. He died at Boston, January 15, 1865.

EWALD, CARL

A Danish writer, whose work has splendid literary quality. The selection called "The Mist" taken from his work is one of the best in the fourth reader. He was born in 1856; died 1908.

Selection: IV, 230.

EYES AND NO EYES

(Barbault—IV—52.) A good specimen of the information literature so popular in a former generation. Who are the speakers? How had the two boys been spending their holiday? What did Robert have to report? Why? State in order all the things that William saw, and the new information he secured in regard to each. What moral did Mr. A. draw from what had happened? (Compare with "The Careful Observer," in fourth reader, p. 75.) **Heath.** An open, uncultivated tract.—**Artifice, Trick.—Counterfeit.** Pretended.—**Turf.** Same as peat. Decaying vegetable matter, cut into blocks and dried for fuel.—**Tippling-houses.** Drinking-houses.—**Franklin.** A reference to Benjamin Franklin, whose many practical inventions were due largely to his close observations.

FAIRIES' SHOPPING, THE

(Deland—III—34.) A series of fancies based upon natural facts that most children have a chance to observe. The more clearly they have in mind the condition in the Fall of all the things mentioned, the more easily can

they follow the fancies. A series of lessons based upon the mullein, milkweed, etc., would form a good preparation for reading this poem. When Fall approaches what do the Fairies begin to think about? Tell how they proceed to get ready for winter. What have you observed about each of the things mentioned that account for the use made of it by the Fairies? Why speak of the "mullein's yellow candles"? or, call thistles "surly things"? or, make nightcaps out of snapdragons? What is the feeling with which the Fairies bid good-by to Summer?

FAIRY STORY, A

(Sherman—III—177.) What did the fairy hear? Why does it seem absurd? When did the fairy hear of the water drop again? What had it done in the meantime? Is there anything about the history of the drop of water that reminds you of what happens to human beings? But this is a fairy fancy and the important thing is to go to fairyland with the frost and not to insist too much that fairyland shall come to you.

FAREWELL TO THE FARM

(Stevenson—III—247.) Do you think the children in this poem live in the town or in the country? Give the reasons for your answer. Do you think they have had a good time? Why do they kiss their hands to "everything"? What objects do they mention? Why? Why do "the trees and houses smaller grow"? Do you think they will want to come back next summer? (This poem is taken from "The Child's Garden of Verses," a little book that ought to be in every collection for children.)

FICKETT, M. GRACE

Author (with Grace M. Stone) of "Everyday Life in the Colonies."

Selection: IV, 186.

FIELD, EUGENE

Born at St. Louis, Missouri, February 3, 1850, was a student at Williams College, at Knox College, Galesburg, Ill., and in the State University of Missouri, which he

left on becoming of age. After some time spent in traveling he took up the work of journalism, filling various editorial positions until in 1882 he accepted a position on the Chicago Record, then the Morning News, which he retained until his death at Buena Park, Chicago, November 4, 1895. The column which he conducted in the "Record" was called "Sharps and Flats" and into its making went much of his best work. The claim of Fields to long life is the ability he possessed of treating subjects of interest to children. So popular is his work in this line that he has been called the "Poet Laureate of the children." His collected works are published by Charles Scribner's Sons, New York City. A very interesting little book about him, entitled "The Eugene Field I Knew," by Francis Wilson, is published by the same house. Selections: II, 40, 112, 157; III, 57, 100.

FIGHT WITH THE WINDMILLS, THE

(Cervantes—V—132.) This selection is made up of the last portion of Chapter VII and the first part of Chapter VIII of the famous story of "Don Quixote." This is one of the world's great books and this particular episode is one of the best known parts of it. The book gets its name from its hero, a Spanish country gentleman who has read so many tales of knightly adventure that his imagination becomes inflamed and with his Squire Sancho Panza he sets out in search of the kind of adventures he has read of. Cervantes declared that he "had no other desire than to render abhorred of men the false and absurd stories contained in books of chivalry," and he thoroughly succeeded in his purpose. In his "History of Spanish Literature" George Ticknor gives the following summary of the book:

"These two (Don Quixote and Sancho Panza) sally forth from their native village in search of adventures, of which the excited imagination of the knight, turning windmills into giants, solitary inns into castles, and galley-slaves into oppressed gentlemen, finds abundance, wherever he goes; while the Squire translates them all into

the plain prose of truth with an admirable simplicity, quite unconscious of its own humor, and rendered the more striking by its contrast with the lofty and courteous dignity and magnificent illusions of the superior personage. There could, of course, be but one consistent termination to adventures like these. The Knight and his squire suffer a series of ridiculous discomfitures, and are at last brought home, like madmen, to their native village, where Cervantes leaves them, with an intimation that the story of their adventures is by no means ended."

What kind of man did Don Quixote have for his squire? Did the fact that this man was "poor of brains" have anything to do with it? What inducements were offered? What preparations were made for their journey? Why did Don Quixote have doubts about taking the ass? What picture do you have of Sancho as they start? What did they talk about on the way? Narrate the adventure with the windmills. What was the difference in the way the Knight and his squire regarded them? How did Don Quixote explain the misfortune that happened to him? What did Sancho mean when he suggested that the Knight had "windmills in his head"? Select and read passages that best show the foolishness of the Knight. In studying the selection notice especially all the terms and facts referring to Chivalry; such as, squire, the horse, armor, arms, the lady, the fight against odds, part played by fortune, etc.

Squire. The Knight's attendant.—**Target.** A shield.—**Wallet.** Knapsack.—**Patriarch.** Venerable, one who governs by paternal right.—**Make shift.** Be able.—**Infantas.** The royal princesses in Spain and Portugal are so-called.—**Extirpation.** Total destruction.—**Rozinante.** In stories of chivalry you are likely to find a horse with a romantic name, and Don Quixote must be supplied like his models. "Rozin" means an ordinary horse. Elsewhere in the story we learn that this famous steed was all skin and bones. Are these famous steeds you read of usually of that sort?—**Briareus.** In Greek mythology, a monster with a hundred arms.—**Lady Dulcinea.**

Knights always fought for their "lady's sake." Dulcinea was not her real name but Don Quixote called her that because he thought it more romantic. (The word *dulce* means sweet.)—**Couching.** Throwing the lance into proper position for attack.—**Necromancer..** Magician.—**Pernicious.** Evil.—**Shoulder-slipped.**—Having the shoulder-joint dislocated or sprained.

FINCH, FRANCIS MILES

Born at Ithaca, New York, June 9, 1827, graduated at Yale, practiced law at Ithaca, was elected member of the Court of Appeals in New York in 1881. He was the author of many fugitive poems, the best known of these being "The Blue and the Gray" which appeared in the *Atlantic Monthly* in 1867 and is given in V, p. 211. He died in 1909.

FIRST THANKSGIVING, THE

(Anon.—II—36.) Is there anything in the story to make you think it was near Thanksgiving time? What things to eat are usually associated with Thanksgiving? In the story Edith's mother told of the first Thanksgiving, who was really responsible for the first plentiful harvest? Why was turkey used for meat at the first Thanksgiving? Why did they go to church before they had their feast? Why was it right that the Indians should be invited?

FISH I DIDN'T CATCH, THE

(Whittier—IV—221.) This selection is made up of about one half of Whittier's article with this name, first published in 1843 and now included in Vol. I. of his prose works. If a copy of "Snow Bound" is handy, turn to it and read the passage that describes the uncle. It will form a good introduction to the simple wisdom of this story. Why do you suppose the boys like to go fishing with this uncle? Tell the story of the fish that got away. What encouragement did the uncle give? What quality of character must a good fisherman possess? What lesson does the uncle draw from this incident, and how

does Whittier state it in proverb form? Is boasting ever worth while? (The great classic on fishing is Walton's "Complete Angler." Van Dyke's "Little Rivers" will also make good supplementary reading.)

FITZ-JAMES AND RODERICK DHU

(Scott—V—47.) This passage is from "The Lady of the Lake," the best known of Scott's longer poems, which was first published in 1810. The selection comprises lines 186-295 of Canto V, and is a part of the introduction to the famous combat between the disguised king and the highland chieftain. Encourage the reading of the entire story. If the main outlines of it are given to the class by the teacher it will help the understanding of this particular passage.

The opening paragraph is the closing speech in the colloquy between Fitz-James and Roderick. What does Fitz-James say he has promised to do? How does he look forward to the meeting? How is his desire gratified? What was the effect of Roderick's announcement of his identity? Quote the well-known passage in which Fitz-James expresses his defiance? What was Roderick's purpose in having his men appear so mysteriously and then vanish again? Do you admire his generosity in keeping his agreement? Why did he not take advantage of the situation? How did Fitz-James feel as they went on through the glen? Does Scott succeed in making the scene stand out with clearness? The incident recorded here is said to have actually happened. At any rate it is the most dramatic moment in the poem.

Dhu is the Gaelic for "black."—**Clan-Alpine**. The Scottish families were called clans. The word "Alpine" names Roderick's family.—**Brand**. Sword.—**Love-lorn**. Suffering from love.—**Curlew**. A water bird.—**Copse**. Thicket.—**Bonnet**. Caps or headgear worn by the Highlanders.—**Shingles**. Coarse stones.—**Bracken**. A kind of fern.—**Broom**. A shrub with long slender branches and yellow flowers.—**Plaided**. Each Scottish clan wore a plaid of special pattern.—**Beck**. Gesture.—**Verge**. Steep side.—

Benledi. A mountain in Scotland about three thousand feet high.—**Explain** “living side.”—**Sable.** Black.—**Osiers.** A kind of willow.—**Heath** (P. 49) is the same as heather, a shrub with purple bloom.—**Glaive.** Broad sword.—**Targe.** “A round target of light wood, covered with strong leather and studded with brass or iron, was a necessary part of a highlander’s equipment.” (Scott.)—**Jack.** A coat of leather or muslin with iron plates between the folds, or fastened on the surface.—**Saxon—Gael.** The lowlanders were called Saxons, and the highlanders, Gaels.

FLAG GOES BY, THE

A patriotic poem expressing the feeling stirred by the passing of a military parade. What is the picture brought before you by the first two stanzas? Explain “steel-tipped.” Explain what is meant by “more than the flag.” Why does it move us so much more than a piece of cloth of some other color? The third and fourth and fifth stanzas answer this question. What specific instances are suggested by such terms as “sea fights,” “sinking ships,” etc.? Why “hats off”? Does the fourth line in the last stanza answer?

FLAT TAIL, THE BEAVER

(Eggleson—V—14.) Tell how the beaver colony selected and built their home. What fine example of co-operation is seen? How did Flat Tail differ from his father? What was the trouble with him? What was he left to do? What was his attitude towards advice? What was the result? Why did the other beavers deride Flat Tail? What are the lessons to be learnt from this story? How much of this story is real, and how much is fable? Is it, in other words a **beaver** story, or a **man** story?

FLOWER FOLK, THE

(Rossetti—IV—24.) The three cardinal virtues are pictured in the form of three flowers. To what is each likened? Try to determine why these flowers are chosen, each for its special purpose. What point is made of the

fact that the rose is accompanied by the thorn? Commit the passage, keeping the image of the flowers before the eye of your mind as you repeat it. Does it agree with the passage, "And now abideth faith, hope and love, but the greatest of these is love."

FOR AN AUTUMN FESTIVAL

(Whittier—V—69.) The first four stanzas of this poem are omitted. It is a song of thanksgiving and a call to higher ideals of living,—ideals in line with the bounteousness and optimism of nature. Why is the year called "liberal"? Notice the personification in "laugh"? How has Nature won a "triumph"? What contrast in "bloodless"? Explain the comparison to Ruth in stanza 2. This would be a good time to read again the beautiful story of "Ruth." What note of humility in stanza 3? How does Nature put to shame our littleness? (Stanza 4.) Consider carefully the meaning of "we shut our eyes," "we murmur," "we choose the shadow." What gifts compensate for our "rugged soil"? What section of the country did Whittier have in mind here? Explain "summer-wedded." What three questions in stanza 6. Are they really questions? (Remember that an affirmative is sometimes emphasized by this method.) What do the final stanzas urge us to thanksgiving for? What is meant by changing "a rocky soil to gold"? How can "brave and generous lives . . . warm a clime with northern ices cold"?

FORD, SEWELL

Born in Maine, 1868. A contributor to magazines and the author of "Horses Nine" and "Shorty McCabe."

Selection: V, 281.

FORGET-ME-NOT

(Anon.—III—178.) Tell the story of how this flower received its name? Does the personification seem to you in keeping with the flower?

FORGING OF BALMUNG, THE

(Baldwin—IV—158.) This is a story from the great German Epic called "The Nibelungenlied," or "the song of the Nibelungs." Siegfried is the hero of this epic. Why was Siegfried sent to Mimer? Notice carefully the two things that Siegfried was to learn; "to work skilfully and to think wisely." Isn't that a good definition of a complete education? How was Siegfried's life here different from what it was at his father's court? What was the result of this training? What challenge came to Mimer? Why was he worried about it? What did he do? What did Siegfried's proposal indicate? Why did Mimer allow him to try his skill? What was the result of his first effort? Why was Siegfried not satisfied with it? What was the result of the second test? Why was he not yet satisfied with it? What were the results of the third test? Describe the scene of the test for supremacy between Mimer and Amilias. What happened? What may one see now as a result of the trial? Why did Siegfried's father have faith as to the test? What is the great truth that this story expresses? What does Siegfried's work upon the sword suggest to us about the way we should do our work?—**Burgundy.** An ancient country of western Europe.—**Mystic Runes.** Mysterious or obscure sayings expressed by means of runes, the alphabet of the ancient Scandinavians.

FOUNTAIN, THE

(Lowell—IV—74.) The first seven stanzas are devoted to bringing out the nature of the fountain. Note in order all its characteristics. Is there something in the short, quick lines that in a way imitates the movement of the fountain? There is a sort of kaleidoscopic effect about the way in which the images flash before the mind: in sunshine, in moonlight, in starlight, always in restful, happy motion, changeful and constant. Why does the author wish his heart to be like the fountain? (See last stanza.)

FOUR-LEAF CLOVER

(Higginson—IV—18.) Describe the place where the clovers are found. Explain the second line. (Recall what you have noticed about cherry blooms.) For what does each leaf stand? What great lesson does the last stanza suggest? Does accomplishment mean anything more than luck, or mere chance, as the word is usually used? Longfellow says

“Learn to labor and to wait.”

Read this poem in connection with “The Flower Folk” on page 24 of the fourth reader.

FOURTH OF JULY PICNIC, THE

(Anon.—II—155.) Why do we celebrate the Fourth of July? What kind of weather is it that time of year? Why do most people celebrate by going picnicking? Tell the various pleasures the children had on this picnic. How could they cook fish in the woods? About what time do you think they got home?

FOX IN THE WELL, THE

(Trowbridge—III—105.) This fable tells a story at least as old as Aesop. What happened to Sir Reynard? (Did you ever see one of those old-fashioned wells with buckets on each end of a rope, which passed over a pulley so that as the filled bucket came up the empty one went down? If not this description will help you imagine it.) What led Wolf to stop? How did Reynard explain his presence in the well? How did he persuade Wolf to help him? With what result? What traits of character do the animals represent? Are you sorry for Wolf?

FOX, JOHN, JR.

A popular American novelist, born in Kentucky in 1863. Educated at Harvard. His work is particularly noted for knowledge of the life and dialect of the mountain country. Among his books may be mentioned, “The Kentuckians,” “The Little Shepherd of Kingdom Come,” and “The Trail of the Lonesome Pine.”

Selection: V, 304.

FRANKLIN, BENJAMIN

An American statesman, diplomat, and man of affairs, born at Boston, January 17, 1706. He was apprenticed to his brother to learn the business of printing, quarrelled with him, and shipped to New York, and finally to Philadelphia, where he arrived practically without friends or money. He soon made a place for himself as a man of business and public spirit. During the Revolution he represented the colonies abroad and finally succeeded in bringing about a treaty with France. His services can not be overestimated. His industry, his great common sense, his fine tolerance, his interest in science, his simple and direct style, his keen sense of humor,—these are some of the qualities that account for his success. He died at Philadelphia, April 17, 1790. Franklin's "Autobiography" is a masterpiece of its kind, and it and "Poor Richard's Almanac" are full of the practical, prudent wisdom so needed by his day.

Extracts: V, 294.

FRANKLIN EPIGRAMS

(Franklin—V—294.) These epigrams represent a kind of common sense that is embodied in nearly everything that Franklin wrote. They should be committed and thought about. The figurative language, or illustration, is well chosen in each case and makes the meaning concrete. They belong in general under the head of prudential maxims, and admit of immediate and practical application in the ordinary affairs of life.

FROST, THE

(Gould—III—72.) When did the frost come? How did he propose to carry on his work? What did the frost **really** do to the mountain? to the trees? to the lake? to the windows? What were the spears mentioned in stanza 2? Why is his work on the panes like that of a fairy? Explain "silver sheen." What advantage did he take in regard to the cupboard? What does the word "tchick" express? Did you ever hear a glass of water

when it was freezing? There is nothing in this poem that you can not explain from your own experiences and observations of the frost. In literature the appeal is always to experience, real or imagined, and an effort should always be made to relate what is read to what we already know.

GEESE AND THE TORTOISE, THE

(Pilpay—II—22.) What does a tortoise look like? How does it get about? What advantage did the geese have over the tortoise? What spirit did they show him? What plan did they make for taking him along? What situation made the tortoise forget his part of the bargain? What happened as a consequence? What feeling in his heart caused the disaster?

GEORGE WASHINGTON

(Anon.—II—119.) What river did George Washington live on? Why was it that the boys made Washington Captain when they played soldier? Was Washington much like the other boys in his youth? Find out who Richard Henry Lee was. Is Washington's letter to his friend what you would expect from the average boy? Who do you think wrote the little poem at the close?

GINGERBREAD BOY, THE

(Anon.—II—47.) What kind of an old woman was it who made the gingerbread boy? Why did she leave the oven door open? What mistake did the grandson make? What kind of a disposition do you think the gingerbread boy had? Whom did he meet first and what did he say? Whom did he meet next? and so on. Who was the last person he met? How did the fox get the best of the gingerbread boy? What was the gingerbread boy's thoughts as he was being eaten up? Did he know enough to run away from home?

GIVEN, ELLA

Selections: II, 132; III, 203.

GLOUCESTER MOORS

(Moody—V—328.) "Gloucester Moors" is one of the most significant poems by one of our most significant

living poets. It is a poem of considerable length, only four stanzas of it being given in the reader. The poem proposes one of the most troublesome and important problems of modern society, and this is only hinted at in the extract. From the first stanza, determine the location of the speaker. What features of the landscape are visible? What time of year is it? of the day? As the speaker looks immediately around him, what does he observe? Read in order the passages describing each object. This scene is on the New England coast; how many of the objects mentioned have you ever seen? What lines in the last stanza express the pleasure of the poet in the scene? What contrast is indicated by the questions of the final lines?—Poetic quality may often be studied to advantage in "the fine phrase," as someone has put it. Take these (and others you may select) and think them over until you catch something of their picturing and suggestive quality: "the land dips down," "the moors stretch free," "marching sun and talking sea," "moiling street." State in prose, and notice what is lost:

"And the racing winds that wheel and flee
On the flying heels of June."

The following lines have been pointed out as the most poetic in the poem. Do you like them?

"That green-gold flash was a vireo,
And yonder flame where the marsh-flags grow
Was a scarlet tanager."

GOD SAVE THE FLAG

(Holmes—V—312.) This poem was written in 1865, at the close of the Civil War, and that fact will explain some of the passages in it. Like most of the other patriotic passages selected for reading books it is to be used for strengthening the feeling of reverence for the flag as a symbol of what the nation at heart stands for. The first stanza speaks of its triumphant issue from conflicts that threatened its existence. Is it in worse shape for the ordeal? The first line suggests why it is not. Baal is the symbol of evil. What is the attitude of his

followers toward it? What explains this attitude? (See fourth line of stanza 2.) Explain the work of justice and mercy as stated in the third stanza. What is the comparison suggested in stanza 4? What faith is expressed in the last two lines of the poem?

GOETHE, JOHANN WOLFGANG VON

Born at Frankfort-on-the-Main, August 28, 1749; died at Weimar, March 22, 1832. He is the greatest of German authors. His masterpiece is the tragedy of "Faust," a great dramatic poem in two parts, which occupied his thought during a period of about sixty years. Among his prose works "Wilhelm Meister" is perhaps the greatest. Lewes' "Life of Goethe" is an interesting account of his career.

Selection: V, 197.

GOING FOR THE DOCTOR

(Sewell—V—318.) This selection is from "Black Beauty" one of the finest stories about an animal ever written. Black Beauty tells the story himself. What were the circumstances under which Beauty started for this ride? Did he do his best? Why? What does the reference to his grandfather show about his blood? Why did he have to carry the doctor back?—**Newmarket.** A famous racing track in England.—This brief extract gives some notion of the plain, effective narrative in this book. It can be had in very cheap editions and every child should read it.

GOLDSMITH, OLIVER

Born at Pallas, Ireland, November 10, 1728; graduated at Trinity College, Dublin; was refused holy orders; studied law; wasted his means in gaming; traveled in western Europe; became a hack-writer in London, where he died April, 1774. He is best known by his two poems, "The Traveler," and "The Deserted Village," and by his only novel, "The Vicar of Wakefield." The life by Washington Irving is a very satisfactory one, although Forster's is generally regarded as the most accurate.

Selections: V, 172, 173.

GOOD PLAY, A

(Stevenson—II—60.) Do the stairs seem a very good place for ship-building? What were the materials used? What provisions were taken? What would a sailor need with a saw and nails? What need of water? Why did the sailor say that an apple and a cake were enough to go sailing on till tea? Did they really sail for days and days? Why are you not surprised that Tom fell out and hurt his knee?

GORDY, WILBUR FISK

An American educator, now superintendent of schools, Springfield, Mass. Was born in Maryland, June 1854; educated at Wesleyan University. Author of "A School History of the United States," "American Heroes and Leaders," and other works of an educational character.

Selection: IV, 100.

GOULD, HANNAH FLAGG

Born at Lancaster, Mass., 1789. Her family moved to Newburyport, Mass., 1800, and here she lived until her death in 1865. She had some fame as a poet in the first half of the nineteenth century, but one or two fugitive pieces are about all that are now read.

Selection: III, 72.

GRADY, HENRY WOODFIN

American journalist and orator. He was born at Athens, Ga., 1851, and educated at the University of Georgia. In 1880 he became one of the owners and editors of "The Atlanta Constitution" and his connection with that paper continued until his death. He was much in demand as a speaker for public occasions, and was regarded as the mouthpiece of the New South. One of his most noted speeches was that before the New England Society at New York, in 1886, on "The New South." In the prime of his life, he was stricken down, and died at Atlanta, December 23, 1889.

Selections: V, 150, 201, 207.

GREEN PODS, THE

(Anon.—II—44.) How many questions did the children ask Mrs. West about the green pods? Which did she answer? Which did she not answer? What do you think was her reason for not answering the two questions? What did the children think the pods were? **Cocoon**, the envelope in which certain insects are enclosed in the chrysalis state.—Why did Mrs. West have some of them hung near the window and some near the heater? What time of year do you think it was? What finally happened to the pods? Do you know what the little white tufts are for?

GREENWOOD TREE, THE

(Shakespeare—IV—120.) A song from "As You Like It." In the fifth scene of Act II, Amiens, Jaques and other companions of the banished Duke are out in the forest. Amiens sings the first stanza and Jaques, the melancholy philosopher asks for more. The whole company sing the second stanza. The song is an expression of the free and happy life of the woodland as contrasted with the life of ambition, the conventional life.

GRIMM, JAKOB AND WILHELM

Philologists and archaeologists. The first born at Hanau, Germany, January 4, 1785, and died in Berlin, September 20, 1863. Jacob is the author of the famous Grimm's Law or classification of the interchange of consonants in Teutonic words and their cognates. Wilhelm, born at Hanau, February 24, 1786, and died in Berlin, December 16, 1859. Together the brothers edited the well-known collection of German fairy and popular tales which they brought together from all parts of the country, getting them mainly at first hand from the lips of the peasants. This is perhaps the most famous collection of such tales ever made.

Adapted selections: II, 21, 123, 140.

GRINNELL, GEORGE BIRD

Born in Brooklyn, September 20, 1849. Educated at Yale. Journalist in New York City. An authority on

Ethnology, and author of many books dealing with Indian life and out-door life in general. Among these are "Pawnee Hero Stories and Folk Tales," "The Story of the Indian," "The Indians of today."

Selection: IV, 117.

HALE, EDWARD EVERETT

Born in Boston, Mass., April 3, 1823. Graduated at Harvard, taught school, entered the ministry, and was well known all over the country as a lecturer, author and public spirited man. His writings are voluminous, largely in the nature of contributions to magazines and newspapers. His "Man Without a Country" is a piece of fiction and it was through this that his name became a household word. "My Double, and How he Undid Me," and "Ten Times One is Ten," are still widely read. The latter was responsible for the formation of many organizations, called Lend-a-Hand Clubs, Look-up Legions, King's Daughters, etc. Dr. Hale was chaplain of the United States Senate for several years preceding his death in 1909. His "Memories of a Hundred Years," which appeared in 1902, is a study of his times.

Selection: V, 13.

HANDFUL OF CLAY, A

(Van Dyke—III—160.) This beautiful little fable is published in Dr. Van Dyke's book called "The Blue Flower." The version given in the reader is very much simplified and adapted, mainly by abridgment, but it preserves in the main the ideas of the story as found in the book referred to. The fable, or apologue, is one of the oldest and commonest methods of impressing truths, which, however important, would seem commonplace if merely stated in prosaic form. What characteristics did the clay possess? What ideals did it entertain? What contrasts existed between it and the trees? the flowers? the river? How did it content itself? State in order what happened to it? How did it feel in regard to each step in the process? Why did it object to being a common flower-pot? Describe the last scene in its history.

How had its dream come true? Can you tell why the Easter celebration was a fitting time for the lesson to be impressed upon it? Try to state in your own way what this story of the clay means when applied to people. Read "A Song" by Browning on page 131 of the fourth reader, and compare its truth with that taught here.

HAPPY LIFE, THE

(Eliot—V—300.) This extract from one of Dr. Eliot's addresses is particularly stimulating, but you need to put on your "thinking cap" and keep it on all the way through. He was thinking through a very important line of thought,—the problem of satisfaction, or happiness, in life. His words and illustrations are very carefully chosen, and there is progress, or movement, in the development of his theme. Take each paragraph and study it until you can state in a clear form the main affirmation it makes. What are the three sources of satisfaction for the working man? What objection is urged to many forms of intellectual labor? What is the answer to this objection? With respect to the satisfaction to be derived from them, how do various occupations differ from each other? What is the contrast between the Oriental and the Teutonic doctrine of labor? What point was made by Dr. Holmes? How is this form of satisfaction limited? How may books help us overcome this limitation? What does Dr. Eliot think will be the result if his ideas on reading are carried out? How does he answer the objection that a great deal of leisure is necessary for effective reading? What great books and authors does he mention? Can you name a noted work by each author? Select and read a few of the sentences that seem to you especially fine.

(In connection with this selection it is interesting to note that Dr. Eliot has chosen and is editing such a collection of books as he recommends, to be known as The Harvard Classics. About one-half the titles have been announced, and the whole collection is to occupy five feet of shelf room.)

HARDING, SAMUEL BANNISTER

Professor of History in Indiana University. Born in Indianapolis, 1866; graduated at Indiana University, 1890; received degree of Ph. D. at Harvard, 1898. Author of "Essentials of Mediaeval and Modern History" and other important historical works. Author, in collaboration with his wife, **Caroline H.**, of "Greek Gods, Heroes and Men," and "The City of the Seven Hills."

Selection: V, 79.

HARRIS, JOEL CHANDLER

Born at Eatonton, Georgia, in 1848. Learned the printer's trade, studied law and practiced for awhile, joined the staff of "The Atlanta Constitution" in 1876 and was connected with this paper until his death in 1908. In 1880 he published "Uncle Remus, His Songs and His Sayings," thus beginning the series of books in which he collected the negro folk tales and popular stories of the South. These books have become classics, and their author was affectionately called by the name of his creation, Uncle Remus. "Nights with Uncle Remus" and "Little Mister Thimblefinger" are other well known works. Uncle Remus was one of the shyest and most delightful of men, and his death called forth universal expressions of sorrow.

Selection: III, 50.

HARRISON, BENJAMIN

The twenty-third President of the United States. Born at North Bend, Ohio, August 20, 1833. Graduated at Miami University, studied law and achieved reputation in his profession. Was prominent in the Civil War, rising to the rank of Brigadier-General. He was an important figure in Indiana politics, becoming a United States Senator in 1881. In 1888 he defeated Grover Cleveland for the Presidency, but in 1892 was defeated by Cleveland for the same office. Returned to the practice of law after his retirement from office. Died at Indianapolis, March 13, 1901. He was the author of "This Country of Ours" and "Views of an Ex-President."

Selection: V, 309.

HAWKINS, WILLIS B.

Selection: V, 259.

HAWTHORNE, NATHANIEL

Born at Salem, Mass., July 4, 1804; graduated from Bowdoin College in 1826. Amongst his classmates were Longfellow and Franklin Pierce, with the latter of whom an attachment was formed which lasted until his death. Hawthorne's early work was not especially popular and did not bring him in very large returns. He held a small position under Bancroft as collector of customs at New York, and later joined the Brook Farm Association; was appointed surveyor of the port at Salem in 1846 and in 1853 was made consul at Liverpool, England, by President Pierce. "The Scarlet Letter" was published in 1850; "The House of the Seven Gables" in 1851; "Blithedale Romance" in 1852; "Marble Faun" in 1860. He died at Plymouth, New Hampshire, May 19, 1864. His authorized works are published in thirteen volumes, including his note books, by Houghton, Mifflin & Company, Boston, Mass. The authoritative biography entitled "Nathaniel Hawthorne and His Wife," by his son, Julian Hawthorne, is published by the same house in two volumes. One of the most helpful works for a beginning student of Hawthorne is a little book by his son-in-law, George Parsons Lathrop, entitled "The Study of Hawthorne." The best short life of Hawthorne is that by George E. Woodberry.

Selections: IV, 78, 122.

HEADLEY, JOEL TYLER

Born in Walton, N. Y., 1813. Educated for the ministry, but his health failing, he retired, and devoted himself to journalism and literary work. He wrote a great number of historical works, the best known being "Napoleon and His Marshals." He died in 1897.

Selection: V, 325.

HEMANS, FELICIA DOROTHEA

Born at Liverpool, England, September 25, 1794, a poet of considerable merit. The best known of her poems is

perhaps "The Landing of the Pilgrim Fathers in New England," which has always been a favorite selection in collections for reading. Died near Dublin, May 12, 1835.

Selection: V, 97.

HENDRICKS, THOMAS ANDREWS

Born near Zanesville, O., in 1819. Educated at Hanover College, studied and practiced law. He was prominent in Indiana politics; member of Congress (1851-1855), United States Senator (1863-1869), Governor of Indiana (1873-1877), candidate for Vice-President of the United States (1876), elected Vice-President in 1884. He died at Indianapolis, November 25, 1885. He was a speaker of considerable power on political and patriotic themes.

Selection: V, 30.

HIAWATHA'S CHILDHOOD

(Longfellow—IV—175.) This selection comprises about one-third of the third canto of "Hiawatha," called "Hiawatha's Childhood." This poem is another one of the books that every child should read entire, and it can be given to him almost any time. "Hiawatha" was published in the latter part of 1855, and had an unexampled success. It was criticised harshly, its originality questioned, and its form parodied on every hand. Its popularity with the reading public, however, did not diminish, and it is a common thing now to find critics who believe it is Longfellow's masterpiece. It is poetry of the elemental variety, the measure borrowed from the Finnish Epic, "Kalevala," and the subject-matter taken from Schoolcraft and other sources of Indian legends. Its simplicity, closeness to nature, and the feeling that you are quite in touch with the heart of things, give it peculiar power. The measure is the trochaic tetrameter, that is, each verse is made up of four two-syllabled measures, the accent falling on the first syllable in each measure. It makes much use of repetitions. Read the lines describing the location of the wigwam of Nokomis. The steps in Hiawatha's education are especially suggestive. Read each passage carefully,

trying to imagine yourself there in the forest, looking at things in the same inquiring way that Hiawatha did. What did the Indian think about the comet? the northern lights? the milky way? What interested Hiawatha on Summer evenings? Repeat the song to the firefly. What was the story about the moon? What stories have you heard about what is in the moon? What about the rainbow? What were the birds called? Why? What were the animals called? Do you think Old Nokomis knew much about how to bring up a child?

HIGGINSON, ELLA

A writer, on the staff of the Seattle Sunday Times. She is the author of several volumes of poems and short stories.

Selection: IV, 18.

HIGH AND LOW

(Tabb—III—174.) A quaint little parable whose meaning is easy to grasp. Did you ever know people who were "stuck up" and thought themselves better than other folks who lived in the same street? Why was the slipper looked down on? Are you glad the slipper was chosen for the ball? Why? Do you see the little "conceit" in the title which makes it possible of literal application to the three things mentioned?

HIGH COURT OF INQUIRY, THE

(Holland--V--23.) This extract is taken from the fifth chapter of Holland's "Arthur Bonnicastle," the most popular of his stories. Arthur had been placed in the school which was called "The Bird's Nest," since it was presided over by Mr. and Mrs. Bird. Arthur had some bad faults and the method of dealing with these at the school shows that some of the ideas of self-government which we hear much of at the present day are not at all new ideas. What was the charge brought against Arthur? Describe the scene. What big stories had Arthur told? Notice the formality of the judge. What did the boys do to make Arthur feel how ridiculous he was? How did

Mr. Bird explain Arthur's tendency to tell big tales? Did he think the best method had been taken for curing him? Do you think ridicule is a good method to use in curing one of his faults? Did it work in this case? How did Arthur feel over it when the scene was finished? (You should read the rest of the book and find out if Arthur lived up to his good resolutions at the close.)

HOGG, JAMES

One of the greatest of the peasant poets of Scotland, after Burns. He was born in 1770, of a poor family, and had slight education. The most valuable thing in his equipment was the great store of folk stories about fairies, giants, etc., which he had from his mother. "The Queen's Wake" is, perhaps, his most imaginative poem. While popular and well known in his day he is now remembered mainly by a few stray pieces, particularly songs, such as, "Flora Macdonald's Farewell" and "When the Kye Comes Hame." He is generally referred to as the "Ettrick Shepherd," from the parish in which he was born and where he is buried. He died November 21, 1835.

Selection: III, 186.

HOLLAND, JOSIAH GILBERT

Born at Belchertown, Mass., July 24, 1819. Studied medicine, practiced for a short time, became a contributor to the "Knickerbocker Magazine," and later in 1849 became one of the editors of the "Springfield Republican." Sold his interest in this publication in 1866, and in 1870 projected "Scribner's Magazine," now "The Century," of which he remained editor until his death in New York, October 12, 1881. He was unusually popular as a writer and lecturer on social topics, and his poetry and fiction have been widely read. "Arthur Bonnicastle" and "Bitter Sweet" may be named as representative works.

Selections: IV, 194; V, 23.

HOLMES, OLIVER WENDELL

Born at Cambridge, Mass., August 29, 1809, graduated at Harvard, in the class of 1829; gave up law for the study of medicine; was professor of anatomy and physiology at

Dartmouth; and from 1847 to 1882 was professor of anatomy at the Medical School of Harvard. While he wrote much along the line of his profession he is known mainly as a writer of brilliant verse, and as the author of the famous "Breakfast Table" series. Died at Boston, Mass., October 7, 1894. His collected works are published by Houghton, Mifflin & Co., Boston, Mass., in thirteen volumes. The authorized biography is in two volumes by John T. Morse, Jr., published by the same house.

Selections: V, 130, 312.

HOMES OF THE PILGRIMS

(Anon.—III—179.) Tell about the landing of the Pilgrims. How did they build their houses? What did they do for window glass? for latches? for furniture? for carpets? for clothes? Why was the fireplace so important? State the ways in which their houses differed from ours. How did they get along the first winter?

HOME THOUGHTS, FROM THE SEA

(Browning—V—310.) To understand this poem it is important first to get the scene clearly in mind. Take your map of Spain and locate off the Southern coast the points mentioned. The speaker is on a ship which has just passed through the Straits of Gibraltar on the way to England, it is just at sunset, and he can gaze at once upon the scenes of several of the great naval victories that made England what she is to-day. As he thinks of the great services rendered by these English heroes to their country, to him as an Englishman, the thought and the sublimity of the scene, cause him to turn in a solemn mood and ask, "How can I help England"? And as he turns toward the east in this patriotic and religious mood he sees Jupiter, the evening star, over Africa. Your map will make all this clear. Now with these suggestions in mind turn to the poem again, put yourself in the author's place, see the glory of the picture as he saw it, and try to realize how an Englishman would feel about it. (Turn to Southey's account of Nelson's death and read that again.)

HOMES OF THE PEOPLE, THE

(Grady—V—150.) This selection is taken from one of the most impressive and poetic of Mr. Grady's speeches delivered at Elberton, Georgia, in June, 1889, called "The Farmer and the Cities." The passage differs much in form from the version that stands in the authorized memorial volume of Mr. Grady's "Life, Writings and Speeches" prepared under the editorship of Joel Chandler Harris. The changes are evidently for the purpose of simplifying the language and making it more like an essay than would be likely in a speech delivered with strong feeling to an appreciative multitude. But the essential and sane point that the orator was driving home is preserved. It is a good illustration of how a speaker carries the feelings of his hearers step by step toward a climax so that they seem to see so clearly that no contradiction would be possible.

With what experience does the passage open? Why does the observer's "heart beat quick"? Upon what does he think the liberties of the country rest? What experience is recorded in the remaining paragraphs? Why do you suppose he goes into such detail on this second experience? Describe the surroundings of the home. Read the expressions by which he points out their beauty and general attractiveness. What qualities did he find within? What special objects did he notice and what did each suggest to him? What members of the family are mentioned? Notice exactly what is said of each. Does the speaker make you feel that they are just what they ought to be? Read the beautiful language about each, making sure that you understand all that is said. Describe the scene with which the passage closes. What effect did it all have on the visitor? How does he change his generalization about the foundation of the nation's greatness? (Just before the passage quoted Mr. Grady had said: "But the government, no matter what it does, does not do all that is needed, nor the most; that is conceded, for all true reform must begin with the people at their homes." And just after the selection given in the reader

he said: "The homes of the people; let us keep them pure and independent, and all will be well with the Republic.")

Ark of the covenant. The government. A scriptural reference to the chest in which the covenant, or tables of the law were kept. (See Exodus xxv, 10, and passages you can locate with concordance.)—**Simple annals.** Mr. Grady said this Bible "held the simple annals," referring to the family record found in the big family Bible. The word "beholding" changes the meaning, or at any rate obscures it. The expression "simple annals" is found in Gray's "Elegy":

"The short and simple annals of the poor."

Lien on crops. Reference to a custom of pledging the growing crop for indebtedness.—**Knighthood.** Knighthood was conferred by touching the candidate on the shoulder with the flat of a sword. Can you quote the fifth commandment?—Select and explain some of the fine figurative expressions, such as "lips, trembling with the rich music of her heart," "the buckler of her husband," "Children, . . . seeking as truant birds, etc." These and other expressions full of strong emotional quality may be studied as a means of finding out how an orator produces the effects he wishes to produce.

HONEST POVERTY

(Burns—V—108.) (The following very fine study of this poem is by Professor Thomas H. Briggs, of the Eastern Illinois State Normal, Charleston, Ill., and is from No. 198 of Parker's "Fenny Classics," published by C. M. Parker, Taylorville, Ill. It is used here by permission of both Professor Briggs and Mr. Parker. Teachers would do well to write to Mr. Parker for a list of these very inexpensive supplementary readings.) The Roman numerals refer to the stanzas.

It is well to become familiar with the meaning of the words in the glossary before you read the poem, for the lines are to express, not conceal, the thought. If you know any person of Scotch birth, be sure to ask him to read the poem aloud to you. The wonderful music of the

words is often lost by the reading of those who pretend to render dialect and who only mispronounce the words. But pronunciation is not all of dialect: there are peculiarities of phrasing and of tone that one who is not a native of the country rarely is able to get. But if you cannot learn from a native Scot how Burns' countrymen read the poem, you will not fail to get considerable of the spirit and music by pronouncing the words much as they are spelled.

Do you like poems or stories written in dialect? Recall a number, such as Riley's verse and the Uncle Remus stories. Do they put you into a mood similar to that which you feel when talking to a person who does not speak English well? Tell of the mood as well as you can. Are you more critical of a poem written in dialect or of one in pure English? more sympathetic with it? more interested in what the poet is saying or in how he says it? etc.

Read the poem through, omitting the refrain, the last four verses of each stanza. Try to tell what you have lost. Now, read through, omitting the phrase "for a' that," making whatever changes are necessary to preserve the sense. Is there added loss? Do men ordinarily repeat words when very calm or when full of emotion? Does the repetition in this case add emphasis to the statements? Does it add anything else?

What kind of man do you think would make such statements? Tell if you think he is excitable, or cool-headed, sound in his judgments, prejudiced, sincere, rich, etc. Some people get such a good idea of the speaker from the poem that they actually feel that they know how he looks. Do you?

Under what circumstances do you imagine the hero speaking? It is told, wholly without truth, I believe, that Burns composed and recited this poem one evening at Edinburgh. He had been invited out to a party, so the story goes, by a nobleman; but instead of being asked into supper with the guests, he was kept in the kitchen until they were through eating and then called in to en-

tertain them. This he did by reciting the poem given above. Although there is no good foundation for the story, it tells you some person's idea of how he should like to have had the poem composed and given. Compare this and the stories told by the members of the class and see which pleases you most.

I.—1-4. "The four lines, the sense of which is often misunderstood, may be thus interpreted: Is there anyone who hangs his head in shame at his poverty? If there is such a poor creature, we pass him by as a coward slave."—Wallace: "Life of Burns," IV, 186.

Mention some of the causes of poverty. Which should be causes of shame likewise? Notice the kind of poverty that Burns speaks of. Is that a just cause for shame? Does he well name the man who would be ashamed of it? Explain. Is line 7 always true? more often in America or in other countries? What is the result when it is true? The last line is a cheering one to remember; the man himself, whether rich or poor, high or lowly in rank, is "the gowd."

II. Nearly all poets have praised the simple life as contrasted with that of silk and wine. Wordsworth's fine phrase is "plain living and high thinking;" the first by itself, remember, does not necessarily create a "king o' men." Discuss the last two lines with some fulness, trying to see how they are indeed true, in practice as well as in theory.

III. What a fine tone of just contempt is expressed here! The first two lines give a very vivid picture of the "birkie." What words especially indicate the speaker's contempt for him?

IV. Knights, marquises, and dukes are created by the king, or by the prince, under certain restrictions, presumably as rewards for conspicuous merit, though often it has been far from so. Why should a man crave to be what any prince can make him and yet often fail to make himself that far higher thing, what no prince has the power to make, an honest man?

V. Note what characteristic of man Burns has emphasized in each stanza. If every man had all of them, would the ideal spoken for in this stanza be near? What are some of the things that prevent all men from being brothers, to all other men the world over? Do you think that would be an ideal condition? What are some of the changes that such a condition would cause?

HOOD, THOMAS

Born in London, May 23, 1799. He was both a humorist and a serious poet. Much of his humor depends upon puns and verbal oddities, but at his best he takes high rank in both the fields mentioned. Perhaps his best comic poem is "Miss Kilmansegg," while among his greatest poems of pathos are "The Song of the Shirt," and "The Bridge of Sighs." In many poems he combines pathos and humor in a curiously effective and whimsical way. His life was a tragic fight with ill health and poverty. During his last illness he was given a pension by the Crown of 100 pounds. He died on May 3, 1845.

Selection: II, 84.

HOOK, STELLA LOUISE

Selection: III, 198.

HOUSEKEEPER, THE

(Lamb—V—250.) This is not really by Lamb, but is a translation from a Latin poem by Vincent Bourne. William Cowper, as well as Lamb, admired Bourne's poems greatly and translated many of them. Bourne was an English poet, born in 1695, died in 1847. Educated at Cambridge, and was a teacher in Westminster school. His volume of Latin poems passed through several editions.

What advantages are there in being able to carry your house around with you? After reading the poem carefully, consider the significance of the title. Is the word "housekeeper" used in our sense? What touches of humor in the account?—Sanctuary. Place of refuge.—Quar-

ter Day. In England the days that begin in each quarter of the year are those on which landlords and tenants begin and end their leases and on which rents are paid.—**Chattels.** Personal belongings, in this case referring to the furnishings procured from the upholsterer.

HOW CINCINNATUS SAVED ROME

A dictator has absolute authority, and one is appointed in times of the very greatest national peril. What was there about Cincinnatus that made his selection seem noteworthy? What contrast between the office to which he was called and his occupation at the time? What was "this great peril" referred to? (The answer is in the third paragraph.) Give the details of the announcement to him, and of his trip to the city. Why were the people "fearing much"? What quality had Tarquinius for the position to which he was appointed? Does this appointment give you more confidence in Cincinnatus? State clearly all the steps he took for relieving the besieged consul. Describe his plans for the battle. How did they work out? Explain the method, and the significance, of passing under the yoke. How was Cincinnatus honored for his success? For how long had he been appointed? Why did he resign so soon? Is it common to find men giving up great positions like this, because there is no more to do? How does it make you feel toward Cincinnatus? Do you see, from reading this, why the poet Byron called George Washington "the Cincinnatus of the West"? (See page 57 of the fifth reader.)—**Consul.** One of the two chief magistrates of the ancient Roman republic.—**Aequians.** A people of ancient Italy who were in constant hostility with Rome.—**Tiber.** The river on which Rome is situated.—**Lictors.** Attendants who bore the "fasces" before such officers as had a right to such ceremony. **Fasces** is the Latin name for a bundle of rods, tied together with a red strap, and enclosing an ax, with its head outside. The number of lictors depended on the rank of the magistrate, a dictator being entitled to twenty-four. They marched in single file, cleared the way, and

warned passers-by to make proper obeisance. They always accompanied the official in public.—**Master of the Horse.** An official appointed by the dictator to act as his chief subordinate.—**Field of Mars.** A large plain adjoining ancient Rome, used for great public assemblies.—**Standard-bearers.** Those who bore the military standards carried them in the front line on march. Does this account for for what the zealous soldiers cried out to them?—**Mount Algidus.** A range of mountains where the main town of the Aequians was located.—**Legion.** One of the main sub-divisions of the Roman army.—**Battle was on either side of them.** After studying the account carefully, make a diagram showing the approximate positions of the forces.—**Under the yoke.** The translation of the Latin expression, *sub jugum*. Do you see how “subjugate” came to have the meaning it does?—**Triumph.** Such spectacular celebrations of any great achievement have always been common. Witness Dewey’s return after the Battle of Manila.

HOW I DISCOVERED THE NORTH POLE

(Church—III—III.) Where do seals live? What are their habits? Where do you find sea-gulls? Are seals ever caught for training purposes? Are they intelligent? Tell what happened to the seal after the men caught him. For what does the seal use his flippers? How did the seal know which way to swim to reach the sea and the northern water? Does a seal have to get air occasionally or is it like a fish? Does the seal’s story of the polar bear sound true? What do you think a “gingerbernooster” looks like? Explain how it gave the tiger his stripes. What use did the seal make of his banjo in his northern trip? Tell what he found at the north pole? What is the joke in the seal story?

HOWITT, WILLIAM

An English author, born in 1792 at Heanor, Derbyshire; died at Rome, 1879. He was a very prolific writer, but most of his work was of the sort that every generation

needs to do over for itself. A few titles will show its kind: "Popular History of Priestcraft," "Rural Life of England," "Rural and Domestic Life in Germany." Some of his simpler poems of natural scenery are still found in many collections.

Selection: IV, 90.

HOW THEY SLEEP

(Anon.—II—93.) Tell how the different animals sleep? Do they make any preparation for it? What, in all the list, has most preparation made for going to bed? What has most care while sleeping? What do you think a bird would dream about? What would a mouse dream? What a cat? Go through the list and draw on your imagination for the dreams they would dream?

HUGHES, THOMAS

Born at Newbury, England, October 20, 1823, educated at Oxford and became prominent in the legal profession. He wrote several famous books for boys, the best known being "Tom Brown's Schooldays" and "Tom Brown at Oxford." Died at Brighton, England, May 22, 1896.

Selection: IV, 141.

HUGO, VICTOR MARIE

Born in 1802, one of the most distinguished French writers of the present century. Poetry, fiction, the drama, and criticism, were all produced by him. His prominence in political matters brought him into great public notice, and these strong political views, as well as his social views, colored many of his productions. The best known of his works is "Les Misérables," from which the account of the Battle of Waterloo in the fifth reader is taken. Died in Paris in 1885. A brief biography may be found in the Great Writers series.

Selection: V, 251.

HUNT, FREEMAN

Selection: V, 20.

HUNT, JAMES HENRI FICH

Born in Southgate, England, October 19, 1784, studied law, occupied a position in the War Office for a short time and then entered journalism. A great portion of his work was of no lasting interest and the most of it is already forgotten. Of his longer productions the most famous is "The Story of Rimini." This poem may be found in No. 24 of the Modern Classics, published by Houghton, Mifflin & Co., Boston, Mass. Died at Putney, England, August 28, 1859.

Selection: IV, 165.

HURDIS, JAMES

An English poet, born in 1763. Educated at Oxford. afterwards minister, and professor of poetry at Oxford. His best known works are "The Village Curate" and "The Tragedy of Sir Thomas More." He died in 1801.

Selection: IV, 216.

IF I LIVE TILL SUNDOWN

(Grady—V—207.) This passage is taken from Mr. Grady's address delivered at the State Fair at Dallas, Texas, October 26, 1887, on "The South and Her Problems." It is one of the closing passages in that magnificent oration, to illustrate the point that the New South needs for the settlement of her problems the heritage left by the Old South "in manliness and courage," which is worth more than "broad and rich acres." Then follows the section used in the reader a presentation of the manliness and courage referred to. And then follows this interpretation:

"The world is a battle-field strewn with the wrecks of government and institutions, of theories and of faiths that have gone down in the ravages of years. On this field lies the South, sown with her problems. Upon the field swings the lanterns of God. Amid the carnage walks the Great Physician. Over the South he bends. 'If ye but live until to-morrow's sundown ye shall endure, my countrymen.'" Let us for her sake turn our faces to the East

and watch as the soldier watched for the coming sun. Let us staunch her wounds and hold steadfast. The sun mounts the skies. As it descends to us, minister to her and stand constant at her side for the sake of our children, and of generations unborn that shall suffer if she fails. And when the sun has gone down and the day of her probation has ended, and the stars have rallied her heart, the lanterns shall be swung over the field and the Great Physician shall lead her up, from trouble into content, from suffering into peace, from death to life."

Try to image clearly the scene and the condition of the wounded soldier. Try to put yourself in his place and imagine how you would feel. Why did he watch so anxiously for the approach of the surgeons? What do you suppose he thought when the surgeon shook his head and passed on? What hope did he hold out on his return? Why did the soldier hold so tenaciously to this hope? How did he strengthen himself against despair? What were the "stronger stimulants" by which he held on to the thread of life left him? Read the expression of each of these, trying to put into the reading the full force of the beautiful language. Are you glad such a man and soldier "was taken from death to life"? What inspiration can such a character furnish to us? The comparison of life to a battle-field is a very common one: What parallels between the two are suggested by this passage?

IKTOMI AND THE COYOTE

(Zitkala Sa—IV—35.) Iktomi is the spider fairy of Indian legend. He is shrewd and ingenious generally, but he seems for once to have met his match in the coyote. This is an easy story to dramatise and children will find much pleasure in imitating Iktomi's approach to the coyote, and other features of the story. What made him think the coyote was dead? Tell about the trip to his wigwam, or tepee. Describe a "blue wink." Why did the coyote wink this way? Tell about the roasting. How did Iktomi feel about what happened? What lesson did the coyote suggest before he ran away? Can you quote a common proverb which expresses the same idea?

I LIVE FOR THOSE WHO LOVE ME

(Banks—III—157.) A stanza from the only poem by this author that is remembered. It is a fine and simple expression of service as an ideal, a good stanza to commit and carry around in your mind as something to guide you,—as a touchstone of life. What are the things the speaker says he lives for? What one line sums it all up? How can one live “for the heavens”? Consider carefully what the word “heavens” means in this line. The sixth and seventh lines especially need thought.

INCIDENT OF THE FRENCH CAMP

(Browning—1842—V—7.) Ratisbon is an ancient city of Bavaria on the right bank of the Danube; also called Regensburg. It has endured no less than seventeen sieges since the tenth century, the last of which took place in 1809, when Napoleon stormed the town. It was at this time that the incident given took place. Mrs. Orr says: “The story is true; but its actual hero was a man.” Cooke, in his “Browning Guide Book” says that no information other than that in the poem has been found. The incident is quite dramatic illustrating as it does the tradition of a loyalty so intense that no greater honor is courted by the soldier than the opportunity of giving his life for Napoleon’s success. Hence the touch of pride in the boy in the final stanza when for a moment Napoleon forgets the great victory at sight of the boy’s wounds. But we have in this touch a new view of Napoleon as sympathetic, touched by the dauntless courage and force of will displayed by the youth.—What do you infer from line 1 as to the speaker? Describe Napoleon as he appeared on the storming day. (If the teacher can have a picture representing Napoleon on the field of battle, it will help the imagination here.) What thoughts were probably going through his mind? While in this mood what did he see? In what condition was the messenger? Was it easy to notice this? Why not? What message did he bear to Napoleon? What made the flash of triumph die out of Napoleon’s eye? What comparison is used

here? What did he say to the boy? What was the answer? How do you account for the fact that the boy smiles? Do you admire him? Do you see anything attractive about Napoleon?—(It may be necessary to expand a good many of the passages in this poem in order to make their meaning apparent. This grows out of Browning's habit of condensing as much as possible, and taking as many things for granted as possible.)—**Prone.** Bent downward.—**Oppressive.** Heavy.—**Lannes.** One of Napoleon's most celebrated marshals.—**Flag-bird.** The eagle was used as the symbol of France. The figure of the bird with outspread vans (wings) was on the top of each of the standards.—Notice the comparison in the last stanza.

("This poem serves to introduce the form into which Browning throws so many of his narratives, the dramatic monologue. The speaker and the scene must be vividly imagined. In this case we may suppose a little group of French veterans smoking their pipes over a glass of wine at an inn, and recalling incidents in their glorious campaigning with the Little General. The speaker is standing, and begins in familiar story-telling fashion: 'You know we French stormed Ratisbon'; and, continuing, he insensibly assumes dramatically, Napoleon's customary attitude, 'legs wide, arms locked behind.' The poem, then, is essentially one for free dramatic interpretation; it needs careful handling, especially in the fourth and fifth stanzas—the last desperate effort of the dying lad to deliver his message—and the transition to the quieter, slower, tenderer manner of the concluding stanzas."—Chubb's "Select Poems of Browning.")

INDIAN CHARACTER

(Parkman—V—308.) What three comparisons are used to illustrate different types of racial characters? What traits of the Indian make the comparison to a rock an appropriate one? What features of his nature particularly interest us?—**Immutability**—Unchangeableness.—**Irreclaimable.** Not capable of being civilized.—**Rapacious.**

Of grasping disposition—(Read some of Cooper's "Leather-Stocking Tales," especially "The Last of the Mohicans" for what is generally regarded as the greatest picture of Indian nature in our literature.)

INDIANA

(Bolton—IV—201.) This poem is a distinct appeal to local patriotism. It is a common trait of human beings to believe that their own country, their own locality, is about the best place in the world. And it is probably very fortunate that it is so. In this poem you have a pretty complete catalogue of Indiana values and the poem might well furnish a suggestive list of topics for the study of Indiana life. For instance, in stanza 4, the contrast between the past and present in methods of transportation would suggest a wide line of study and investigation. But it is quite likely that the thing desired is that we join the great chorus of voices shouting the praises of the old Hoosier State.—**Italia.** Italy.—**Helvetia.** Germany.—**Gallia.** France.—**Hispania.** Spain.—**Arcana.** The plural of the word "arcanum." The expression, "the great arcanum," meant the supposed art of transmuting metals, of changing the baser metals into gold. Why is this word applicable to labor's processes?—**Diana.** The goddess of the moon; hence, substituted for "moon."—**Savanna.** Wide plains.—**Hammerfest to Samarcand.** The first is one of the northernmost points of Europe while the latter is far in the east. The expression indicates the cosmopolitan character of the population as does the next line.—**Mystic manna.** The feeding of the Children of Israel on the way out of Egypt. See the sixteenth chapter of Exodus.—**Canny.** A word of many meanings,—probably "handy" here.—**Heritage.** Evidently "liberty."—**Hosanna.** An exclamation of praise.—Notice particularly the words that rhyme with Indiana. How many did the author need to find? Is it easy to find such words? Are any of the rhymes poor ones? Pronounce the rhyming words and notice the effect upon your ear. Does the rhyme sound well? In perfect rhymes the rhyming vowel sound and the

following consonant sounds (if any) are the same, while the preceding consonant sounds are different.

INGELOW, JEAN

Born in Boston, Lincolnshire, England, in 1820. She was averse to publicity and guarded the details of her life from the public. Her first book was published without the author's name. It was very popular and a succession of volumes in verse and poetry followed. "Off the Skelling's" is, probably, her best novel. "Mopsa the Fairy" has held its own as a child's favorite to the present day. Some of her poems, such as "Seven Times" and "High Tide on the Coast of Lincolnshire" have been popular favorites ever since their first appearance. Jean Ingelow died in 1897.

Selection: IV, 156.

INGRATITUDE

(Shakespeare—IV—96.) This lyric is sung by Amiens, a follower of the banished duke, in "As You Like It." It is found in the last scene of the second act. Shakespeare seemed to feel with especial force the monstrosity of ingratitude, as many references in his plays will show. In "King Lear" (Act I, Scene 4) we find the old king saying:

"Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster!"

And a little later he expresses the wish that Goneril
"—may feel

How sharper than a serpent's tooth it is
To have a thankless child!"

The words "tooth" and "bite" in the lyric under consideration indicate that Shakespeare was personifying ingratitude in the same general way. What is addressed at the beginning of each stanza? What are they told to do? Throughout "As You Like It" emphasis is laid on the point that the only drawback to the woodland life is the winter season ("Here feel we but the penalty of Adam,

the season's difference.") What comparisons are used as the basis of each stanza? In what way do these comparisons show the evil nature of ingratitude? Compare the third lines of each stanza. Do they mean the same thing? Why is it customary to speak of cold as biting? What form of ingratitude does the poem suggest as especially bad?—**So nigh.** So near a vital spot.—**Warp.** In Shakespeare's time this word was used often instead of "weave," and has special reference to the fine network appearance of water when it is just beginning to freeze. (The chorus of the song, omitted in the reader, runs thus:

"Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly."

IN SCHOOL-DAYS

(Whittier—III—208.)

I.

Let us look for a moment at the general plan and structure of the poem. The poet is in a reminiscent reverie. His mind has wandered back to the past. An experience that had evidently made a deep impression on the boy's mind lingers still with the man. The dilapidated school-house is still in existence and certain facts about it help his mind to reconstruct the story of the past. But he has lived many years since the incident related—forty years since the heroine's death. These years of hard labor and struggle have served to impress a certain great fact upon his mind; viz, that the world is supremely selfish. But an opposite idea is expressed by the incident which memory brings up from the past, and his thought rests upon it with tender feeling and regret that more of the children in the world's great spelling class are not actuated by the same sympathy for their defeated comrades. What, then, are the general divisions of the poem, or its framework? First, a group of three stanzas dealing with the old school-house; second, a group of six stanzas

relating the main incident; third, a group of two stanzas connecting the past with the present and making an application of the truth expressed.

II.

What does the first group of stanzas do? What picture do they present? Describe the old school-house just as you see it. What other picture is brought before the mind by line 2 of stanza 1? What two facts are brought out about the beggar? (Ragged, sitting by the road in the sun.) In what respect is the school-house like the beggar? What right had the poet to call the school-house a beggar? (The idea of the metaphor may be developed here, or the children may recognize the expression as such if they have had any explanation of figurative language heretofore. It is quite a question whether anything is gained by burdening the mind of the student, even in advanced classes, with the names of any save, possibly, the more common figures. If the pupil feels clearly the force of the comparisons all is gained that is necessary for an understanding of the poem.) What are "raps official?" Does the fact that the master's desk is "deep scarred" by them suggest anything about the nature of the school? Are there any other items in the description that tell you anything about the school? Whittier's mind was evidently interpreting each item that arose before it and these facts mentioned about the dilapidated building are indissolubly connected with the pupils who were associated with his youth there. Could he have told from the worn door sill alone what he did about the way the pupils came in and went out?

Simple questions and directions like the above may be multiplied or decreased in number at pleasure, in order to stimulate the pupil to grasp the picture and enter more fully into the spirit of the poem. **This losing of self in the new condition which the poet is bringing up before the mind is the end and the test of good teaching in the subject of reading.** Consequently, any question that assists in naturally and quickly translating the reader into

the enchanted realm of the poet is a good question. Don't make the mistake of supposing that a system of questions may be tabulated that will serve for every selection studied. Remember that each piece of literature is an organism possessing a unity of its own; and that a study of it must display this unity and impress us with its organic qualities.

III.

What change in your picture takes place with stanza 4? (Time, season, new items.) Persons introduced. Describe the little girl; the little boy. What state of mind is the little girl in? (Line 2 of stanza 5.) The little boy? (Line 4 of stanza 6.) What is each doing? (Stanza 7.) What do the actions mentioned in stanza 7 tell you about the children? What is the secret of the whole situation as told in stanza 9? Be sure that the pupils see how stanza 9 gives the explanation of her grieving, her delay, his cap pulled low, his pride and shame, the restlessness of stanza 7, the caressing hand and the trembling voice. Was the little girl's confession a difficult one to make? How did her action differ from what most children would do after "turning down" another? This second group of stanzas is the one that presents in concrete form the poet's meaning. The introductory and concluding groups serve to lead up to the story in the one instance, and to make the application in the other.

IV.

No questions can be formulated that will bring out the full pathos of the retrospect of stanza 10. A full appreciation will come only with a fuller knowledge of life than the child possesses and it may fitly be left until that time. "That sweet child-face" which is the embodiment of the love (the sympathy, the unselfishness) that nullifies the natural exultation of triumph (selfishness) is still a motive force in the poet's life although

the grasses on her grave

Have forty years been growing!

What analogy is suggested in line 1 of stanza 11? In what sense is life like a school? Why say "hard" school?

What fact has the poet's experience in this school impressed upon his mind? What improvement does the poem suggest in the relation of human beings to each other? Whittier was a preacher as well as a poet, but his preaching is of such fine quality that we do not mind being preached at. Try to state in your own language the meaning of this poem, and show what some of the results would be if the people **lived** the ideal there set forth.

Y.

It is valuable sometimes for the teacher to formulate his work on a poem in order that the eye may take in its plan. It enables him to plan his exercises with more definiteness. The following scheme is given for what it is worth. It explains itself.

Stanza.

I. Introduction.

- I The Old School-house. Location, surrounded by sumachs and blackberry vines. Scarred desk, warping floor, battered seats, carved initial. Frescos, worn sill.

II. Development.

Theme (motive, central thought):

Love (unselfishness) in triumph.

Evening scene years ago.

- 5 The Incident:
A little girl expresses sorrow for her triumph because of love for the one defeated.

- 8 She determines to speak.
9 Her confession and apology.

III. Conclusion.

- | | | |
|----|-------------|------------------------|
| 10 | Retrospect | What memory shows.—Her |
| | and | death. |
| 11 | Reflection. | What life has taught. |

VI.

In the preceding I have endeavored to emphasize the fact that the end of all reading is the bringing of the mind of the reader into intimate touch with the thoughts and feelings of the author as he has expressed these in permanent forms by means of language. Any kind of exercise or drill which stimulates the mind of the child to grasp with more clearness and with a wider comprehension the thought of the author is a good one. It should be noted here that it is not the business of the teacher to spend the recitation period elaborating the thought of the poem and explaining it to the class. It is the business of the teacher to devote himself to stimulating the mind of the pupil so that it, of its own free activity, may grasp with the least waste of energy the thought and feeling of the poem.

IN THE ORCHARD

(Sherman—IV—238.) What is the real picture presented? What is the fanciful comparison in the poet's mind? Point out all the fanciful parallels between the two. Which fancies please you most? Read the lines that bring them out. (Adelina Patti (born 1843) was the most popular singer of the last half of the nineteenth century. She is still living, in retirement, at Craig-y-Nos Castle in South Wales. Why does the poet select her for his comparison rather than some less known singer?)

IN TRUST

(Dodge—II—107.) Why are we always glad to welcome a new year? Where does a New Year come from? Can we buy a year or beg one from anybody? Think what a year would be like, if you were forced to spend every moment of it on yourself? Why should the years be better all the time and each fuller of service than the one before? In what sense does God merely lend us the year?

IRENE THE IDLE

(Escott-Inman—III—123.) A very plain moral tale, bringing out a lesson of such common need that no child

will have trouble in seeing its application to his own case. Where was Irene taken by the fairy? What instructions were given her? Notice that the instructions, while in prose arrangement, are really in rhyme. Write them so that they look like poetry. What was the first fault that showed itself in Irene? What trait came out in connection with the dishes? What is the moral stated in the clock's song? Tell the story of Part II. How did Irene's faults make trouble for her? What lesson do the minutes emphasize in their chorus? What was the final result of her fairy experience? Do you think it would be easier and pleasanter to learn this lesson through watching Irene than to find it necessary through actual work in the world? Do you know of anybody who ought to have the ring that Irene did not need any longer?

IRVING, WASHINGTON

Born in New York City, April 13, 1783, studied law but was never interested in its practice and early gave himself up to literature. He first attained great prominence by the publication of "Knickerbocker's History of New York" in 1809. From that time on his successive works were received with great popular favor. Irving was a friend of Scott's and spent a number of years abroad, mainly in England and in Spain where he gathered the material for his extended writings on Spanish legendary and historical subjects. Among his most readable books may be mentioned the "Sketch Book," "Bracebridge Hall" and "The Alhambra." His last work was the "Life of Washington" in five volumes completed just previous to his death. During the latter portion of his life he lived at Sunnyside near Tarrytown on the Hudson. Died November 28, 1859. The authoritative editions of Irving's works are published by G. P. Putnam's Sons, New York, although most of them are out of copyright. "Life and Letters" in three volumes by his nephew, Pierre M. Irving, by the same house, and Life by Charles Dudley Warner in American Men of Letters series. Selection: V, 330.

ITINERANT PIONEER PREACHER, AN

(Thompson—V—202.) This selection is good for bringing clearly before the pupil's mind some of the conditions of pioneer life. Describe the traveler's outfit. If anything mentioned is not understood, have the children ask some older person and in that way annotate the passage. Perhaps some have seen the old-fashioned saddle-bags, or the rifle, or the implements for making the fire. Boys, who can find a piece of punk in the country, will enjoy trying to start a fire by the method described. By finding how difficult it is in dry weather, they can understand Elder Thompson's difficulties. Tell of his experience with the Indians. What traits of character in the Elder and in the Indians are brought out by this experience?

"IT IS A BEAUTEOUS EVENING, CALM AND FREE."

(Wordsworth—V—263.) This is one of Wordsworth's finest sonnets, and one of the most popular.—What scene is in the poet's eye as he writes? Study it until, in imagination, you can stand in the presence of this same scene. What makes him compare the evening to a nun? What is the "eternal motion" of line 7? Notice all the words referring to the spirit of the evening. What feeling does Wordsworth have in its presence? Does he make the scene appeal to you? The last six lines evidently refer to his sister Dorothy. What characteristics of her nature do you find brought out? Read the story of Lazarus and the rich man in the 16th Chapter of Luke, beginning with the 19th verse, for the meaning of the 12th line. Remember that great poetry is generally concerned with bringing about significant states of feeling through the appeal made by suggestive imagery. In this sonnet the mood is essentially religious. The picture of nature is so presented that the result is like worshiping in some magnificent cathedral.

JACKAL AND THE CAMEL, THE

(Anon.—III—9.) This is a familiar Hindoo legend. What showed the friendliness of the jackal and the

camel? How did the meanness in the jackal's nature show itself? How did his explanation of his action still further show his bad qualities? How did the camel get even? Was he justified in what he did? Do you suppose the jackal learned anything from his experience?

JACKSON, HELEN HUNT

Born at Amherst, Mass., October 18, 1831, resided in the East until 1873, when she went to Colorado for the benefit of her health, married Mr. W. S. Jackson there and spent the remainder of her life mainly in that State. She died in San Francisco, August 12, 1885. Her best known books are "Romona," and "A Century of Dishonor," both dealing with the treatment of the Indians by the government of the United States, the first named book being in the form of a novel. She also wrote delicate bits of verse and several books for children. Selection: V, 32.

JEFFERSON'S TEN RULES

(Jefferson—III—15.) Try to think of some specific illustration for each of these rules. Which ones strike you as being especially practical? How could you spend your money before you had earned it? What is the meaning of the figurative expression in the ninth? What is the point to counting when angry? Do you think many people need the seventh rule? State that rule in a more familiar form. You can do it in two words.

JEFFERSON, THOMAS

Born April 2, 1743, at Chadwell, Va.; graduated at William and Mary College; admitted to the bar; member of the House of Burgesses; member of the Continental Congress; chairman of the committee to draft the Declaration of Independence; Governor of Virginia; Minister to France; Secretary of State under Washington; President of the United States from 1801 to 1809; founded the University of Virginia in 1819; died at Monticello, Va., July 4, 1826. (John Adams died on the same day.) "Life" in the American Statesmen series. Selection: IV, 15.

JEWETT, SARAH ORNE

Born in South Berwick, Maine, in 1849. She wrote a large number of stories, generally short stories, dealing with New England life, and her work is especially marked by the sympathetic portrayal of the gentler sides of New England character. Of her many volumes may be mentioned "Deephaven," "A Country Doctor," "The King of Folly Island, and other People." She died in 1909.

Selection: V, 52.

JONATHAN'S FRIENDSHIP

(Bible—V—238.) This is a part of the 20th chapter of I Samuel. It shows the marvelous affection between David and Jonathan. The envy in the heart of King Saul is a source of danger to David and it is in respect to his safety that we have the conversation in the text. First there is the covenant of friendship made between them. Explain how Jonathan plans to let David know of Saul's attitude toward him. There was no sacrificial feast at the new moon. **Ezel**, means "that showeth the away."—What did Saul refer to when he said David was unclean and therefore did not come to meat? What excuse did Jonathan make for David? What did he bring upon his head by his loyalty to David?

JONSON, BEN

One of the greatest of the Elizabethan dramatists. The date of his birth is in doubt, but is usually given as 1573. He seems to have made some reputation as a scholar, as both universities gave him the degree of M. A. For a time he was with the English army in the Low Countries, then returning to England seems to have taken up writing for the stage about 1595. Among his best known plays are the comedies, "Every Man in His Humor," "Volpone," "Epicoene, or the Silent Woman," "The Alchemist," and the tragedies "Sejanus" and "Catiline." As compared with Shakespeare's plays, Jonson's are formal and pedantic and lack the sane outlook upon life found in the former. Classic ideals dominated his work. He

died August 5, 1673, and his tombstone in Westminster Abbey bears the inscription. "O rare Ben Jonson."

Selection: V, 234.

JORDAN, DAVID STARR

Born at Gainesville, New York, January 19, 1851. Graduated at Cornell University, and later while connected with the Fish Commission began under Agassiz those studies that have made him one of the greatest authorities on fishes in the world. Much of his life has been spent in connection with commissions and public work in this field. In 1885 he became president of Indiana University, leaving in 1891 to become the first president of Leland Stanford Junior University, a position which he still holds. In addition to many scientific works Dr. Jordan has published several ethical addresses that have awakened wide interest, such as, "Voice of the Scholar," "The Call of the Twentieth Century," "The Human Harvest." He has written verse of no mean quality and a very successful juvenile called "The Book of Knight and Barbara."

Selection: IV, 1.

JO'S SACRIFICE

(Alcott—V—70.) One of the dramatic passages in Miss Alcott's "Little Women." What did the telegram to Mrs. March tell them? Can you tell by reading the selection whether they were very well-to-do or not? What was the sacrifice Jo made? What justification of her act did Jo make? Relate the story told by Jo about her hair. What sympathetic person did she find at the barber's? How was this sympathy shown? Why did Jo cry after going to bed? Does the passage end hopefully or otherwise?

JUST A LITTLE

(Anon.—III—187.) Draw upon the child's experience in planting grains and flower seeds for an understanding of the thought in this little poem. What child has not dug up a part of its garden to see what the seeds are doing and why it takes them so long to grow? What does a seed need besides darkness in order to grow? Where is the

little plant before it comes out of the ground? Can you hurry the growth of a plant? Can you help a little chicken to come out of the egg-shell? What are you apt to do to the plant and the chicken if you try to hurry beyond Nature's plan?

JUST YOU AND I

(Anon.—III—230.) This poem is so simply put that it needs very little elucidation. There is just one thought running through it and that is, that kindness and good cheer are contagious. You can illustrate to the child the idea of contagion by the diseases of childhood. Then give him the suggestion that goodness and happiness are also "catching." When one is sulky and cross, the whole world seems in the same humor. When we radiate sunshine and kindness, people catch and reflect these moods back to us.

KEARY, ANNA MARIA, AND ELIZA

Daughters of an Irish clergyman. Anna wrote several novels of Irish life, by which she was best known. The two collaborated on some books for children, of which the following were the most popular: "The Heroes of Asgard and the Giants of Jotunheim; or, the Week and its Story," and "Little Wanderlin, and Other Fairy Tales."

Selection: III, 217.

KEATS, JOHN

Born in London, October 29, 1795. Published "Endymion" in 1818, was a writer of exquisite beauty and finished taste, and left considerable in the way of fragmentary work which indicates that he would have achieved greater prominence had he lived. He died in Rome, February 23, 1821. Life by Sidney Colvin in English Men of Letters series. Selection: V, 77.

KEEPING STORE

(Butts—II—46.) Do you know how the milk-weed gets its name? What is the white down for, in the life of the plant? Do you know what the word aster means? Why

does golden rod seem a good name for that plant? What part of the pine tree are the pine needles? What are they used for? Where does cobweb thread come from? **Bachelor's button**, a small flower resembling a button.—Why do hollyhocks make good caps for dolls? Would you like to clerk in this kind of a store? Why? What time of year do you think it must be?

KELLER, HELEN ADAMS

Born at Tuscumbia, Alabama, in 1880. An attack of scarlet fever at the age of nineteen months left her without the senses of sight and hearing. When eight years old her education was undertaken by Miss Anna Sullivan, and Miss Keller has become remarkable for her intellectual attainments, including the power of speech. She graduated from Radcliffe College, Boston. Her life is recorded in the autobiography called "The Story of My Life."

Selection: IV, 204.

KEY, FRANCIS SCOTT

Born in Maryland, August 9, 1780. He was educated at St. John's College, Annapolis, Md., studied law and practiced first in Frederick, Md., and afterward in Washington. During the British attack on Baltimore in 1814 he went to the British fleet under a flag of truce and was detained there while the bombardment of Fort McHenry was in progress. There he composed "The Star-Spangled Banner" based upon his experience, and it immediately became the most popular of our patriotic songs. He wrote other poems, but his fame rests on this one alone. He died in Washington, January 11, 1843.

Selection: IV, 243.

KING AND THE SPIDER, THE

(Anon.—II—42.) Is fighting hard work? Is it surprising that Robert Bruce was discouraged after fighting six battles to no purpose? He was king of Scotland and was fighting against the English. Was weaving a web just

as hard for the spider as fighting a battle was for Robert Bruce? How did the little spider give him courage?

KIPLING, (JOSEPH) RUDYARD

Born in Bombay, India, December 30, 1865. His father was a teacher of art in India. Kipling was educated in England and returning to India engaged in journalism. He contributed much of his best early work to the papers with which he was connected. He had trouble at first to find a publisher in England and the United States. When he succeeded in 1890 his work achieved an enormous success and he has since been, probably, the most widely read author in the language. From 1892 to 1896 he lived in the United States, but has since spent most of his time in England. His work possesses tremendous vigor, he is a born story-teller, and has the power of "the fine phrase." In poetry and in prose, particularly the short story, he stands first among the writers of his day. Some of his work has already achieved the rank of the classic. Among such titles may be mentioned, "The Man Who Would be King," "The Drums of the Fore and Aft," "The Brushwood Boy," "The Recessional," "The White Man's Burden." Of his books that are especially for young folks may be mentioned the two volumes of "The Jungle Books," "Captains Courageous," and "Just-so Stories." Much of his early work may be had in cheap editions, while complete editions may be had from his authorized publishers, Doubleday, Page and Co., of New York City. Selection: V. 365.

KITTYKIN AND HER PART IN THE WAR

(Page—IV—5.) What was the part that Kittykin played in the war? Do you suppose that the soldiers from the two opposing armies would have joined together if nothing was concerned except a scared kitten in a tree? Tell the story of what happened as fully as you can. What do the terms "Johnny" and "Yank" mean? Notice that Evelyn had a "mammy" and a "mamma": Explain.

What was there humorous about the situation at the close? Does this story suggest the presence in the world of any force stronger than that which produces war?—**Trap-ball.** By means of a spring balls are thrown into the air for practice in marksmanship.

KROUT, MARY HANNAH

Born in Crawfordsville, Ind., in 1857. After several years spent in teaching she devoted herself to journalistic work. She has travelled extensively, and has written many series of letters on the lands and peoples visited. Among her publications are 'Alice in the Hawaiian Islands,' "Two Girls in China," "Picturesque Honolulu." Miss Krout resides in Crawfordsville.

Selection: III, 121.

LAD WHO WENT TO THE NORTH WIND, THE

(Dasent—III—142.) The kind of safe in the story is different from what we are used to, it being a sort of store-room where supplies are kept. Why would you expect the North Wind to have a loud gruff voice and rough manners? Do you think it took the meal to show an ill will? Why not? How did it make up to the lad? What happened to the magic cloth? When did the lad find he had been tricked? What did the North Wind give the lad on his second visit? **Ducats**, either one of several European coins, valued from eight-three cents to two dollars and twenty-five cents. What happened to the ram? What was the third gift from the North Wind? How did the lad make this gift serve his purpose? What was the result of this trip?

LAMB, CHARLES

Born in London, February 10, 1775; educated at the School of Christ's Hospital and afterwards a clerk in the South Sea office and in the office of the East India Company. Lamb is noted mainly as an essayist, his finest work in this direction being published under the title of "Essays of Elia." As a literary critic he paid much attention to early English literature, editing "Specimens from the

English Dramatic Poets." The "Tales from Shakespeare," written by him in connection with his sister, Mary, forms one of the best books for young people. Died at Edmon-ton, England, December 29, 1834. Life in English Men of Letters series.

Selections: IV, 167, 250.

LAMPLIGHTER, THE

(Stevenson—III—II.) Before the day of electric lights, a lamplighter made the rounds to light the lamps in the streets. In small places this is still the custom. Is the ambition of this child of a rich banker, to go about with the lamplighter, an unusual or strange fancy? What is it in the life of the lamplighter that fascinates the child? Why does he lay so much stress upon the daily greeting of the lamplighter?

LANDING OF THE PILGRIM FATHERS, THE

(Hemans—IV—168.) The full title of this poem is "The Landing of the Pilgrim Fathers in New England," and it has prefixed to it this stanza from Bryant:

"Look now abroad! Another race has fill'd
Those populous borders—wide the wood recedes,
And towns shoot up, and fertile realms are till'd;
The land is full of harvest and green meads."

The thought in this stanza serves by contrast to bring out in strong relief the scene of the landing. The stanzas of the poem may be thought of as falling into four groups according to the movement of the thought: (1) The first two stanzas give an account of the stern and forbidding circumstances under which they arrived. (2) The next four tell us how they came. (3) The seventh and eighth, tell us who were in the company and hint some of their characteristics. (4) The last two stanzas tell us what they sought and what they have handed down to us.—What is the picture presented in stanzas 1 and 2? Would it suggest a pleasant and comfortable home to the colonist? What three methods of coming are given in stanzas 3 and 4? Notice how the last one is contrasted with both

the others. What was the spirit of their song? What was the welcome they received? Where is the answer to the question in stanza 7? What can you learn about these Pilgrims from stanza 8? What possible purposes of colonization are given in lines 2 and 3 of stanza 9? Why are these mentioned? (For contrast with their real purpose, given in the last line of stanza 9.) Why call "the soil where first they trod" "holy ground?"—The language of this poem needs to be considered very carefully. Its sonorous quality is fitted to express the sublimity of the idea for which the Pilgrims stood,—freedom of worship.—St. 4. **The flying.** Fugitives from justice, seeking a place to hide.—Mrs. Hemans would not have spoken of the coast as "stern and rockbound" if she had looked up her geography carefully. It is really sandy where the landing occurred. Does it make any difference as to the merit of the poem? What she is concerned about is to awaken a certain feeling toward the Pilgrims.

LANG, ANDREW

One of the most prolific of English writers. He was born at Selkirk, Scotland, March 31, 1844; educated at Saint Andrews University and at Oxford; a classical scholar of distinction. He assisted in making fine prose translations of the "Iliad" and the "Odyssey." "Custom and Myth," and "Myth, Ritual, and Religion" are important studies. In the field of history, among many titles, one of his best works is "A History of Scotland from the Roman Occupation." He has written much charming society verse, and many contributions to biography and literary criticism. He has compiled fairy books almost without number, calling them by the colors, as "The Yellow Fairy Book," etc. Contributions to magazines and other periodicals cover almost every conceivable topic.

Selection: III, 211.

LANGUAGE THAT NEEDS A REST

(Hawkins—V—259.) The writer has hit upon a very attractive plan of calling attention to the misuse of some words and the "overworking" of others. Explain what

took place. Study carefully the complaints of the various expressions and think over your own habits of speech. Are you in the habit of using many of the expressions mentioned in the selection? Don't make the mistake of supposing that such use is criminal. Language should not be allowed to harden into forms that destroy its flexibility, but the purist is as dangerous as the liberal when he undertakes to shut us out from expressions that custom approves.

LANIER, SIDNEY

Born at Macon, Georgia, February 3, 1842; graduated at Oglethorpe College, Georgia, in 1860, and served in the Confederate Army during the war; studied and practiced law for a while in Macon, removing in 1873 to Baltimore, Maryland, where he chiefly resided until his death. Here he devoted himself to the study of literature and music. His success as a poet led to his appointment as a lecturer at Johns Hopkins University in 1879. His lectures resulted in two books, "The Science of English Verse" and "The English Novel." He also edited several classics for children. Died at Lynn, N. C., September 7, 1881. His works are published by Charles Scribner's Sons, New York. The authoritative memoir is prefixed to the volume of his poetry.

Selection: V, 214.

LANTERN AND THE FAN, THE

(Anon.—II—17.) Why did the two little girls make the promise so hastily? When did they first realize what a hard thing they had promised to do? Would you expect a beautiful fairy to give them a good or a bad suggestion? How was Nan Kin able to carry fire in a paper to her father? How was Tsi Ann able to carry wind in a paper to him? What was the father's motive in making this strange request? Would it be at all hard to find a paper lantern and a paper fan in China?

LARCOM, LUCY

Born at Beverly, Mass., in 1826. While working in the mills at Lowell, Mass., she attracted the attention of

Whittier by some contributions to a local journal. She was, for a time, a teacher, and later edited "Our Young Folks." Her fame rests almost entirely on her poetry. She died at Boston, April 17, 1893.

Selection: V, 156.

LASTING FRIENDSHIP, A

(Anon.—III—38.) The biblical story upon which the selection is based, may be found in I Samuel beginning with the eighteenth chapter. Bring out the difference in the stations of these two men. What was the occasion of David's first visit to the home of Jonathan? What other service did David render Saul besides playing for him? What made Saul envious of David? Was Jonathan envious? Did Jonathan take sides with his father or his friend? How did David prove his friendship to Jonathan? How did Jonathan prove his friendship to David? What did David say in his song, of his friend Jonathan after his death? What was the most valuable thing in the world to David? Did he deserve to be king?

LAYING THE CORNER-STONE OF THE BUNKER HILL MONUMENT

(Webster—V—275.) This selection is made up of paragraphs from the early part of Webster's oration. It was delivered on the 17th of June, 1825, and the following paragraph will serve as introduction to the scene:

"It was a typical June day, and thousands flocked to see the pageant and to hear the greatest orator in the land. The procession started from the State House at ten o'clock. The military led the van. About two hundred veterans of the Revolution rode in carriages, and among them were forty survivors of the battle. Some wore their old uniform, others various decorations of their service, and some bore the scars of honorable wounds. Following the patriots came the Monument Association, and then the Masonic fraternity to the number of thousands. Then came the noble Frenchman, Lafayette, the admiration of all eyes. Following him were numerous societies with banners and music. The

head of the procession touched Charleston bridge before the rear had left the State House, and the march was a continual ovation. Arriving at Breed's Hill, the Grand Master of the Masons, Lafayette, and the president of the Monument Association laid the corner-stone, and then moved to the spacious amphitheatre on the northern side of the hill, where the address was delivered by Mr. Webster."

After reading the extract through carefully, turned back to the beginning and consider in detail the special point of each paragraph. Remember that the orator on an occasion like this is trying to express the feeling that more or less possesses each member of the audience and also to interpret for them the significance of this feeling, and to deepen and broaden it. Notice the general nature of the first paragraph, the evidences of the common effect of the occasion. In the second, the local associations are mentioned which justify the strong emotions present. What are they? In the third is a general statement of the reasons for choosing this particular time and place and day for the purpose stated. What are the reasons? The fourth paragraph expresses the hope that the work so auspiciously begun will be carried to completion. Why? The last four paragraphs elaborate the objects to be accomplished, the purposes to be served, by the monument. Select and read the sentences that state these purposes most effectively. Does it seem to you that Webster's language has a sublimity about it in keeping with the occasion. Select some of the passages that seem to possess this quality in special degree.—**Society . . . organ.** The society was the Bunker Hill Monument Association, and Webster, the president of the association, officiated as its representative or organ.—**Cloud of witnesses.** Can you locate this Bible reference?

LAYING OF THE CORNER-STONE OF THE NEW STATE HOUSE, THE

(Hendricks—V—30.) An extract from the speech of Mr. Hendricks on the occasion mentioned. How is the

character of a people determined? Upon what foundations was the State established? How have these early pledges been kept? Why is the State House an important building? (Second paragraph.) Explain the reference to the temple of the Ancient Israelites. (Read especially Matthew XXII. With a concordance locate other references that will help understand the important part of the temple in the life of the Israelites.) Upon what two bases can we predict a great future for the State? (Third and fourth paragraphs.) Which is the important consideration? Why?

LEAK IN THE DIKE, THE

(Cary—III—231.) As a preparation for this story it would be well for the class to be told about the system of dikes by which Holland is protected from the sea, and for them to dwell upon the danger of the slightest break in these. Recall the few facts given in the primary geography about Holland. What task did Peter's mother give him to do? What kind of a boy was Peter? How is that shown in the poem? When was Peter expected back? What did the mother say when he failed to return? Tell about Peter's homeward trip. What does he say to the sea? What effect does the trickling sound have upon him? What does he do? Why does Peter lay his ear to the ground? What does his mother think when they bring Peter home? What do the bearers of the boy's body shout to the mother and father? Why is this a good story for fathers to tell to their sons? What do we call such conduct as Peter's?

Sluices. Flood gates.

LEAVES AT PLAY

(Sherman—III—27.) Does the word "scamper" express in a satisfying way, the motion of the autumn leaves? What is meant by the old wind "laughing"? About how long after the leaves fall before snow comes? What is meant by the leaves getting tired? What is the "snow-downy coverlet"? How is the old wind responsible for tucking the leaves in their coverlet? Do the leaves

seem to really romp? How can they dance across the autumn day? Why should the wind say good-night to the leaves? What good comes of the long sleep of the leaves?

LETITIA AND THE REDCOATS

(Price—IV—132.) What news did Letitia bring her grandmother? What do you observe about the language spoken? How does it differ from our everyday speech? When did the story told here, happen? How can you tell? What scheme did Letitia hit upon? What led her to think of it? On what points did she base her appeal? Why did she write two copies? How did she manage to leave the notes without being found out? Tell what took place when the red-coats took possession. Why did they spare the gander? Did the red-coats have a keen sense of humor as well as kind hearts?

LINCOLN

(Lowell—V—200.) This is an extract from Lowell's famous "Commemoration Ode" read at the Harvard memorial ceremony in honor of those sons of the university who had lost their lives in the Civil War. Naturally in the course of such a poem he would turn to the greatest figure of that crucial period as an example of what the highest and truest manhood means.

What is the old saying about Nature's method? What new plan did she adopt in regard to Lincoln? What does that account for? Why does the poet refrain from praising Lincoln? How does his fame contrast with that of the great captains (generals)? Why liken him to a tower? What epithets are used to characterize Lincoln? Do they seem to you well chosen? Does the language have the dignity and sublimity appropriate for a memorial occasion? Show this by reading it.

LITTLE BLUE FOX, THE

(Jordan—IV—1.) A few years ago a very remarkable book by David Starr Jordan, President of Leland Stanford, Jr., University, called "The Book of Knight and

Barbara," was published. It consisted of a great variety of stories on many themes and illustrated with pictures made by children after hearing the stories. Some of these stories were versions of old myths and legends, some were ordinary popular legends, some told the life history of animals, and some were inventions pure and simple, but all had the humorous touch and the oral quality so dear to the child.

Describe the character and home of the little blue fox. Imitate the noises made by him and his children. Describe the sea parrot and his nest. What humorous features has he? What do you think happened when the fox found him? How can you be sure? What did the fox do when he came upon the man on the ground? What does "like a scared buzz-saw" mean?

LITTLE BROWN HANDS

(Krout—III—121.) What is the suggestion in the fact that the little hands are brown? What does the knowledge of so many living things signify as to the manner of life? Explain "scarlet-lipped," "hammock-nest." **Chisel.** Tool used by sculptor in carving.—**Palette.** Tablet on which artists lay their colors.—Name all the great men and women you know who came from humble origin. If you were an artist what picture in the poem would you paint that would most successfully express in your estimation the theme?

LITTLE LEAF, THE

(Beecher—II—58.) This beautiful little fable is one of a number of stories for children in a novel by the author, called "Norwood." There are a few lines of comment in connection with the story of the little leaf that are worth quoting. Mr. Beecher says: "How charming it is to narrate fables to children? How daintily do they carry on the conscious dramatic deception! They know that if the question were once got in upon them, 'Are these things true?' the bubble would burst and all its fine color would disappear. Children are unconscious philosophers. They refuse to pull to pieces their enjoy-

ments to see what they are made of. Rose (the little girl for whom the fable was told) knew as well as her father that leaves never talked. Yet Rose never saw a leaf without feeling that there was life and meaning in it." Why was it that the tree knew so much more than the leaf? What was the leaf's work? What was the color of its work clothes? When its work was over, what kind of holiday clothes did it put on? Why does the author speak of the leaf being whirled "like a spark of fire"?

LITTLE WARRIOR'S COUNSEL

(Grinnell—IV—117.) Upon what does Little Warrior's claim to be called a hero rest? How does he contrast with other heroes? Give the historical setting of the story. How had the Ute disguised himself? How was he found out? What were the main points in Little Warrior's argument? Study it carefully, taking notice of the very simple, forcible nature of the language. What was the result of his efforts? What impression of Indian character do you have after reading this? Do you agree that this is a story of a real hero?—**Coup**. This French word meaning a stroke, has a special meaning when applied to the Indians. It means a stroke that captures the weapon or horse of an enemy, and may thus be used to mean the trophies of war, or brave deeds of which these trophies are evidences.—**Ti-ra-wa**. The deity of war.

LOTI, PIERRE

This is the name assumed by a French novelist and naval officer whose real name is Jean Marie Julien Viaud. He was born in 1850. He saw much of the world, and in his novels made use of the results of his travels, locating the scenes in strange places and writing strange, impressionistic romances, powerfully tinged with melancholy. Those best known in English translations are "Madame Chrysantheme," "The Island Fisherman," and "Disenchanted." The autobiography of his early years called "The Story of a Child" has also been translated

and published in this country. From this latter a selection is taken for the fifth reader.

Selection: V, 153.

LONGFELLOW, HENRY WADSWORTH

Born at Portland, Maine, February 27, 1807; graduated at Bowdoin College in 1825; spent three years abroad preparing for professorship of modern languages at Bowdoin; kept the same chair at Harvard from 1836 to 1854; spent the remainder of his life in quiet literary work in Cambridge; died March 24, 1882. His first poetic work of any prominence was "The Voices of the Night," published in 1839 and containing several of his best known shorter poems. Among his longer works are "Evangeline", "Hiawatha" and the collection of Tales of a Wayside Inn." His translation of Dante is of first value. The authoritative biography of Longfellow is that prepared by his brother, Samuel Longfellow, and published in three volumes. A briefer life may be found in the Great Writers Series, by Professor Eric S. Robertson. The authorized edition of Longfellow's works is published by Houghton, Mifflin & Company, Boston, Mass. The expiration of the copyrights on a large portion of his work, including "Hiawatha" and "Evangeline," has resulted in various cheap editions of those portions of his work.

Selections as follows: III, 139; IV, 60, 175; V, 39.

LOUNSBERRY, ALICE

Selection: III, 183.

LOWELL, JAMES RUSSELL

Born at Cambridge, Mass., February 22, 1819; graduated at Harvard in 1838; admitted to the bar but never practiced; interested in anti-slavery movements, published the "Vision of Sir Launfal," "A Fable for Critics" and the first series of the "Bigelow Papers" in 1848. These brought him popularity. He became the first editor of "The Atlantic Monthly" in 1857, and later edited "The North American Review," was a prose writer of great force and a diplomat of first rank, representing the

United States in Spain and England; died August 12, 1891. The authorized edition of his work is published by Houghton, Mifflin & Co., Boston, Mass. The most valuable biographical material is found in his letters, in two volumes, edited by C. E. Norton. The best brief life is by Ferris Grentslet.

Selections: IV, 74; V, 200.

MACKAY, CHARLES

Born in Perth, Scotland, 1812; early entered the field of journalism and devoted his life to literature. While the author of a large number of books, he is popularly known almost entirely by his songs, many of which he himself set to music. He was correspondent of the "London Times" in the United States during the Civil War. Died in London, December, 1889.

Selection: IV, 210.

MAGGIE RUNS AWAY FROM HER SHADOW

(George Eliot—V—110.) This extract is one of the familiar passages from "The Mill on the Floss." Extracts from novels are likely to be unsatisfactory because the understanding of the passage generally depends upon many things that are found in preceding portions of the book. Mrs. Tulliver had taken Maggie and Tom and their cousin Lucy Deane for a visit with Aunt Pullet at Garum Firs. Aunt Pullet's was a rather depressing place for youngsters, and Maggie having, as was her nature, impulsively lost her temper and pushed Lucy into the mud, had started away on another impulse. Keep in mind that Maggie was a child and did not know as much about distances and directions and people as she might be expected to some day.

Where did she decide to go? Why did she decide to let her father know, secretly, where she was? What experiences and thoughts came to her on the way? Where do you think Maggie had gotten her notions about gypsies? What disappointments did she suffer in regard to them? How did she expect to improve them? What did she talk to them about? What further fall occurred

in her gypsy ideals? Why did she decide to go home? Tell of her trip home? Can you tell from the final scene why she loved her father so well?—The great thing about this passage is its fine analysis of the child mind. Does George Eliot make you feel that you understand just how things looked to Maggie at every step?—**Apollyon**. The terrible giant in "Pilgrim's Progress" with whom Christian had a fierce struggle. Maggie had read that book; have you?—**Skewer**. A pointed stick of hard wood.—**Jack the Giant Killer**. The hero of one of the best known child's stories.—**Mr. Greatheart**. A very important character in the second part of "Pilgrim's Progress."—**St. George**. The Patron Saint of England. Where did Maggie get her image of St. George?

MALORY, THOMAS

The author of the famous collection of legends which cluster around the career of King Arthur and his Knights of the Round Table, called "Morte d'Arthur." It belongs to about the year 1470, and is one of the great monuments in our literature. Little is known about Malory, though conjecture has been busy. Professor Kittridge's theory that he was a Knight of Warwickshire who died in 1470, has more to justify it than other theories. The King Arthur legends are the basis of many modern pieces of literature, notably Tennyson's "Idylls of the King." The "Morte d'Arthur" was printed in 1485 by Caxton, who divided it into books and chapters.

Selection: V, 295.

MARYLAND YELLOW-THROAT, THE

(Van Dyke—V--124.) How does the poet tell you what season is at hand? A poet's method is to present his truths by appealing to our imaging faculty. Thus instead of naming the season he will picture certain features of it,—those features that induce the proper state of mind necessary to appreciate what he has to say. Explain the second line. What one element in this scene does he center the attention upon? Notice that this object makes two appeals; one to our hearing, the other to our sight.

What word does he repeat to suggest the music of the bird? What does this word do other than to reproduce the note of the bird? (**Incantation** is something that throws one under a spell. In connection with witchcraft it always meant an evil influence. Is it so here?) What comparisons suggest the movements of the bird? The last two stanzas are based upon a play on a word; notice it in the second line of the third stanza. And then recall your old nursery rhyme:

“Mary, Mary, quite contrary!
How does your garden grow?
With silver bells, and cockle shells,
And little maids all in a row.”

How does the poet work the “witching” effect of this rhyme into his tribute to the bird?—Have you read any other poems in which there are refrains? What does the refrain do?

MASQUE OF THE SEASONS, A

(Riley—II—167.) A masque was a play; formerly in vogue, in which the actors impersonated mythological deities, Goddesses, etc. This selection will be more easily understood if parts are taken by pupils and the dramatic feature emphasized. In the speech of Little Mandeville make the point as to why the Summer-time is the time for the circus. What is the color of the ruby? Why do the bees sting the grapes? How does a little child feel when her heart has all it can hold? What is the Queen’s reason for sending all four seasons?

MATTHEWS, (JAMES) BRANDER

Born at New Orleans, February 21, 1852. Educated at Columbia, studied law, but soon turned to literature, to which he has devoted his life as writer and teacher. Fiction, drama and criticism are all found in his long list of books. In recent years he has been active as chairman of the Simplified Spelling Board. Since 1892, he has been professor of dramatic literature at Columbia. Among his

stories may be mentioned, "His Father's Sons," "Tales of Fantasy and Fact," "A Confident To-morrow."

Selection: V, 313.

MEANING OF THE FLAG, THE

(Dole—IV—239.) Impress if possible the extent of the American Nation. Compare its territory with that of England, for example. Recall the many interests it possesses in other countries, and the extent to which its citizens are scattered over the globe. Call to mind the fact that wherever these interests exist, and wherever the American goes, he finds his flag. The question then arises, "What is the meaning of the flag?" Before answering this question ask the price we paid for it, (1) in the American Revolution; (2) in the Civil War. Of what does the flag assure us? Is there a reciprocal obligation? Why does the writer say the flag is one of peace?

MILLER, EMILY HUNTINGTON

Born in Brooklyn, Conn., October 22, 1833. Graduated at Oberlin in 1857. Her husband was professor of Greek and Latin at Northwestern University and later an editor of "The Little Corporal." After his death in 1882, Mrs. Miller devoted herself more completely to literature and club movements. From 1891-98 she was dean of women of Northwestern University. Her present home is at Englewood, N. J. Her poems have fine lyric quality and over a hundred of them have been set to music.

Selection: III, 196.

MILLER, JOAQUIN

An American poet whose real name is Cincinnatus Heine Miller. His "nickname" was taken from a Mexican bandit, of whom he wrote a defense. Miller was born in Indiana, November 10, 1841. When a child, his parents moved to Oregon, and his life has been a varied and active one. He has been lawyer, judge, editor, filibusterer (with Walker's expedition to Nicaragua, in 1855), traveler, journalist, playwright, and poet. His poetry has, perhaps, been more highly regarded in England than in his

native country. His little poem entitled "Columbus" is widely known. Mr. Miller at present lives near Oakland, California.

Selection: V, 306.

MILLER, HARRIET MANN ("Olive Thorne Miller")

Born at Auburn, N. Y., in 1831. As an author of various books about birds and as a lecturer on birds she has done much of great value along educational lines. "Little Folks in Feathers and Fur," "Bird Ways," "Little Brothers of the Air," are some of her well known books.

Selection: III, 28.

MILTON, JOHN

Generally ranked as the greatest English poet after Shakespeare. He was born in Bread Street, London, December 6, 1608. Educated at Cambridge. Milton was of retired, studious habits and became a fine classical scholar. Giving up the idea of preparing for the church he retired to his father's estate at Horton and for six years gave himself to the study of his favorite classics. This period also gave us the briefer, and more widely read poems of Milton, "L'Allegro" and "Il Penseroso," "Comus," "Lycidas" and the fragment of "Arcades." Each in its field is a masterpiece and with the "Nativity Hymn," written while still at Cambridge, comprise the work of his first period.

In 1638 he went to Italy and while travelling there heard of the threatening state of affairs in England. He returned at once and during the twenty years ending with the Restoration of Charles II, in 1660, devoted himself to the cause of the Commonwealth. Under Cromwell, he was the Latin Secretary of State. If some pamphleteer attacked the government, Milton was the mouth-piece that replied. Questions of policy, education, divorce, freedom of the press,—all these were topics discussed at great length and with great clearness and force. The most famous of these essays was the "Areopagitica," which dealt with the freedom of the press. A few sonnets include his poetic work of this period. He used his

"left hand," as he said, entirely. During this period he lost his sight.

Milton escaped the fate that befell so many at the Restoration, and, in retirement, turned his energies to the great project of his life, the writing of an epic based on the fall of man. "Paradise Lost" was published in 1667, to be followed by "Paradise Regained," and the "Samson Agonistes," a poem on the model of the Greek tragedy. He died November 8, 1674. Milton's poetry is marked by sublimity of thought and imagery.

Selection: V, 38.

MISS BILLY

(Peary—III—68.) The name Ah-ni-ghi-to is the Eskimo for "Snow-baby." What was "Miss Billy's" house made of in the snowland? Why had she never seen a bush, or a house, or a train of cars? How do they travel in her country? Can you see a reason why an Eskimo does not bathe? Why did "Billy" call the horses big dogs? What is there about an engine that would make "Billy" think it was an animal and might eat people? Why does the writer speak of "Billy" as a "dusky" maiden? Why do the Eskimos eat nothing but meat? How do they get their light and heat?—**Blubber.** Whale fat.—Why does the writer call "Billy's" country, the land of the midnight sun? What incident makes you sure that "Billy's" visit to America did not cause her to forget her early habits.

MIST, THE

(Ewald—IV—230.) Impress every detail of the exquisite picture in the first few paragraphs of the selection. It is a fitting prelude, as it were, to the rising of the curtain on the real scene between the mist and the night-scented rocket. This flower, sometimes called the Dame's Violet, has no odor in daytime, but becomes very fragrant at night. Note as you proceed, the capricious, and elusive quality in the mist's conversation as well as its conduct.—**Churl.** A low-bred fellow.—When the rocket asked the mist who he was, what was the answer? Why didn't the rocket believe him? Follow very carefully the circle in

which the mist's experience travels. Why did it make the rocket's head swim? The picture of the mist's going is the reverse of the one that prefaced his coming. What was the mist's last word to the rocket? Did she believe it? Did the sun understand the entire situation when he spoke as he did to the rocket.

MONTHS, THE

(Coleridge—II—28.) This poem if committed will afford a happy way of fixing the months in their order. Many of the associations are more English than American. Primroses, gilly flowers, and pheasants are more familiar to the English child than to the American. Draw upon the child's own experience for associations with the different months.

MOODY, WILLIAM VAUGHN

Born at Spencer, Indiana, in 1869. Educated at Harvard, and later an instructor in English there. From 1901 to 1907 he was a professor in the University of Chicago. Since then he has been engaged in literary work in New York. His first work was "The Masque of Judgment," published in 1900. His shorter works are full of poetic energy and show a thoughtful mind at work on the social problems of the day. A play, "The Great Divide," in 1907, has had a great success. More recently he has published another drama called "The Faith Healer." Among his finer poems may be mentioned "An Ode in the Time of Hesitation," "The Managerie," and "Gloucester Moors."

Selection: V, 328.

MOORE, CLEMENT C.,

Born in New York City, July 15, 1779, graduated at Columbia College and was professor of Hebrew at the General Theological Seminary of New York from 1821 until his death at Newport, Rhode Island, July 10, 1863. The most noted of his poems is "A Visit from St. Nicholas", found in III, p. 89.

MORN TILL NIGHT ON A FLORIDA RIVER

(Lanier—V—214.) What does the first sentence tell you about the story to follow? Is all the rest simply an elaboration? Locate and describe the scene. What fitness in using the word "lone" for the river? What did they see of special interest? Describe the water-turkey. Read a passage or two which bring out the humor of its make-up. Tell all about "the handsomest residence in America." What features of the river impress the travelers as they go farther up? What made it "a night of glory"? What do you learn about the duties of pole-men? What is the way to sleep under such conditions as described? Do you think you would like it better than a berth? This selection is full of the most beautiful, descriptive language. Select a number of the passages that appeal to you most.—**Ornithology** is the science that deals with birds.—**Sprat**. Name of a small fish.—**Saurian**. A scaly reptile with legs.—**Meanders**. The Meander is a river in Asia Minor. Its slow, winding course gave rise to the verb, and suggests its meaning.—**Ineffable** means incapable of being expressed in words. Does it refer to the lillies themselves or to the feeling produced by their beauty?—Explain the last sentence. Is that the ideal of what a vacation ought to do for one?

MORTIFYING MISTAKE, A

(Pratt—III—150.) **Mortifying**. Humiliating, vexatious.—Are some of the numbers in the multiplication tables harder to remember than others? How did the older sister think that calling the doll "Fifty-four" would help remember "six times nine"? Did Dorothy really have a right to laugh at Elizabeth's mistake? Why? What was the result of her laughing? Whose was the funniest mistake? How do you account for Dorothy's answer?

MOSES SELLS THE COLT

(Goldsmith—V—173.) This extract (revised) is taken from Chapter XII of "The Vicar of Wakefield," one of the famous stories in English literature. It was pub-

lished in 1766, and is the story of a simple-hearted old clergyman and his family. In this story, with all its artistic faults, Goldsmith gets close to the heart of humanity and brings the novel "down to the village fireside." The selection given is one of the best known episodes in the story. It is told in the first person, the old vicar being the speaker.

What scheme does the family decide upon? Why? Why do they decide to send Moses? How was he "rigged out" for the fair? What opinion did Moses's mother have of him? Are you impressed with the soundness of her judgment? What surprised them when they saw Moses returning? Was Moses satisfied with his bargaining? What was found out when the spectacles were examined? How did his mother feel about it? Give Moses's account of the way he was cheated? What impression of the vicar do you get from this pasage? What are some of the amusing things in the story?

Discreet. Wise.—An omission in the last line of the first paragraph obscures the sense. It should read, "He always stands out and higgles, and actually tires them till he gets a bargain." **Stands out** means persists, while **higgles** means strives for advantage in a petty way.—**Commission.** Authority to act for another.—**Buckles.** Where?—**Cocking.** Turning up the brim.—**Thunder-and lightning.** Wollen cloth of a very dark gray color, known as Oxford mixture; also called Oxford gray, and pepper-and-salt.—**Gosling Green.** A yellowish green. The origin of the term is evident.—**Tied his hair.** What does this tell you about the way young men wore their hair at that time?—**Deal.** Pine.—**Sell his hen, &c.** A proverbial expression, meaning to get cheated.—**Shagreen.** A kind of leather, made without tanning, from the skins of horses.—**Paltry.** Worthless.—**Talked him up.** Over persuaded.

MUD-WASP'S HOME, THE

(Hook—III—198.) Why does mud make good building material? Why is it particularly good for the wasp?

What is the shape of her rooms? Does she put live spiders into the little rooms with the eggs? What tools does the wasp use? Why are the homes of the mud-wasps more wonderful than the adobe houses in Mexico?

MUIR, JOHN

Born in Dunbar, Scotland, April 21, 1838. After coming to the United States he graduated from the University of Wisconsin. He has spent his life in the work of an explorer and naturalist, paying special attention to the less known portions of North America. He has been very prominent in the cause of forest preservation and the establishment of National parks. He has written extensively for periodicals on his favorite themes. He is the author "Our National Parks" and "The Mountains of California."

Selection: V, 264.

MULETS, LENORE ELIZABETH

Selection: III, 192.

MURRAY-AARON, EUGENE

Born at Norristown, Pa., August 4, 1852. An editor and geographer. Among his publications are "The New Jamaica" and "The Butterfly Hunters in the Caribbees." Lives at Wilmette, Ill.

Selections: IV, 85; V, 85.

MUSIC BOX, A

(Brown—II—64.) In the music box where do you look for the works that make the music? Is this poem written about the kind of a music box that is made out of wood and metal? Where do you look for the works that make the music in the little human music box? Why does the poet speak of its playing "its little living tune"? How can the works in this kind get tangled up? What conditions are necessary in order that this music box will always play in tune? Is its music always that kind that can be heard with the ear?

MY FUNNY DOLLY

(Tucker—II—20.) What is the first thing in the poem that makes you think this is a funny dolly? What is the second? **Yokohama**, a seaport on the main island of Japan.—What is funny about the dolly's looks and its clothes? What kind of little boys and girls would you find in Yokohama? Would an American dolly named Tommy Jones seem just as funny to the little girl in Yokohama, as Ko-Chung-Kee does to us?

MY MOTHER

(Loti—V—153.) This little episode, or impression, is taken from the fifth chapter of Loti's "The Story of a Child." That book is an autobiography of his childhood written in middle life and its qualities are thus expressed by Edward Howard Griggs:

"There is hardly a fact in the book. It tells not what the child did or what was done to him, but what he felt, thought, dreamed. A record of impressions through the dim years of awakening, it reveals a peculiar and subtle type of personality most necessary to understand. All that Loti is and has been is gathered up and foreshadowed in the child. Exquisite sensitiveness to impressions whether of body or soul, the egotism of a nature much occupied with its own subjective feelings, a being atune in response to the haunting melody of the sunset, and the vague mystery of the seas, a subtle melancholy that comes from the predominance of feeling over masculine power of action, leading one to drift like Francesca with the winds of emotion, terrible or sweet, rather than to fix the tide of the universe in the center of a forceful deed—all these qualities are in the dreams of the child as in the life of the man. And the style?—dreamy, suggestive, melodious, flowing on and on with its exquisite music . . ."

Later in the same chapter from which the passage in the reader is taken Loti comments on the experience described, thus:

"Because of my mother alone have I been able to keep intact the faith of my early days. . . I cannot very well understand why the vision of my mother near my bed of sickness should that morning have impressed me so vividly, for she was nearly always with me. It all seems very mysterious; it is as if at that particular moment she was for the first time revealed to me.

'And why among the treasured playthings of my childhood has the tiny watering-pot taken on the value and sacred dignity of a relic? So much so indeed that when I am far distant on the ocean, in hours of danger, I think of it with tenderness, and see it in the place where it has lain for years, in the little bureau, never opened, mixed in with broken toys; and should it disappear I would feel as if I had lost an amulet that could not be replaced.

"And the simple shawl of lilac barege, found recently among some old clothing laid aside to be given to the poor, why have I put it away as carefully as if it were a priceless object? Because in its color (now faded), in its quaint Indian pattern and tiny bouquets of violets, I still find an emanation from my mother; I believe that I borrow therefrom a holy calm and sweet confidence that is almost a faith. And mingled in with the other feelings there is perhaps a melancholy regret for those May mornings of long ago that seemed so much brighter than are those of to-day. . . . But this chapter will certainly seem ridiculous to those who are strangers to an all absorbing love, they will not be able to imagine that I have a deep pity to exchange for their cynical smiles."—Barege. A thin gauze-like fabric.

MY SHADOW

(Stevenson—II—73.) It is not the purpose of the author to give the child anything like a scientific explanation of a shadow. The main point to be accomplished is to arouse in the child's mind a keen interest in this capricious little image of himself. A certain sense of mystery combined with the humor of its antics, makes it a

fascinating object. Every child has had sufficient experience with shadows to draw upon his imagination for a key to the poem. Arrant, genuine or thorough.

NAME OF OLD GLORY

(Riley—V—97.) What is the question asked of Old Glory in the first stanza? What reply came? In the second and third stanzas what questions and what replies? What can you infer as to the person asking the question? Does the reply come before the speaker has reached the climax of his patriotic fervor? Do you suppose that means that Old Glory's significance is hidden except to the patriot? Does the questioner elaborate more than the mere beauty of the flag before the answer comes? How does the language of Old Glory's reply differ from that of the questioner? What does the "shake of the voice" indicate? Commit Old Glory's answer. What do you notice about the regularity of the metre and stanza structure?

NESBIT, WILBUR DICK

Born at Xenia, Ohio, September 16, 1871. Journalist and humorist, at present engaged on Chicago papers. He writes with the facility of the expert journalist, and his verse turned out under these conditions is more or less transient in interest, but is always stimulating and of much merit. He is the author of "The Gentleman Ragman," "The Land of Make-Believe and other Christmas Poems," and other volumes.

Selection: V, 279.

NEW KENTUCKY HOME, THE

(Perry—IV—212.) This selection is taken from a book called "The Story of Daniel Boone." Boone had spent five years as a trapper wandering through the wild region of Kentucky. In the year 1773, he had attempted leading a few families into this region, but was turned back by an attack from the Indians. This was the occasion of the death of the eldest son. How did Daniel Boone show his courage and ability as a leader on this trip to Boonesborough? Palisade, a fence made of strong stakes firmly

set in the ground forming an enclosure or fortification.—What was the great charm of this new home? Describe their method of furnishing protection to themselves. **Browsed**, fed upon, grazed.—What diversions had this little colony? What was the tragedy of this year? How were their physical needs provided for? **Salt licks**, places where animals go to lick salt from salt deposits that have cropped up.—What was the result of Daniel Boone's little settlement? What kind of men and women does it take to make such ventures?

NEW KIND OF DINNER, A

(Sharp—III—108.) Why was the toad put in a wide-mouthed bottle to thaw out? "Hyla" is the generic name of the tree toad, hyla being a Greek word meaning wood. How does the tree-toad sleep? How often does it shed its skin? What does it eat? Is there a difference between frogs and toads? What service do toads render vegetation? This lesson is of necessity one in zoology rather than one in literature. A few more facts concerning toads will increase the interest.

NEW TEACHER, THE

(Eggleston—IV—19.) This is an incident taken from "The Hoosier Schoolboy" by this author. What was the first impression made by the new teacher upon the school? What was the result? How were his methods different from those of his predecessor? What personal rebuke did he give Riley? What was the occasion? Was he justified? What was the result? What speech of Riley justified the teacher in punishing him in the manner he did? When did the sympathy of the school begin to turn in favor of the teacher? Was Riley's conduct contrary to the one rule of the teacher? Does the manner of his punishment satisfy your sense of justice? What quality in the teacher made him equal to the situation?

NEWTON

(Hawthorne—IV—78.) This selection is taken from the sketch of Newton, prepared for young people by Haw-

thorne. Fix in mind the facts of Newton's life. What traits of character were prominent in him? How are these traits illustrated? What were some of Newton's important contributions to science?

NICHOLSON, MEREDITH

Born at Crawfordsville, Ind., December 9, 1866. For several years he was on the staff of "The Indianapolis News." From 1898 to 1901 he was engaged in business in Colorado, since when he has devoted himself to literary work in Indianapolis. In 1891 he published a small volume of poems, but in recent years has confined himself mainly to fiction. Several of his volumes have been very popular. Among them are "The House of a Thousand Candles," "The Port of Missing Men," and "The Little Red Jug at Kildare."

Selection: V, 210.

NIGHT BEFORE THANKSGIVING, THE

(Jewett—V—52.) Describe clearly the situation of Mrs. Robb. Why was she so sad? What reminiscences did she engage in? Do you understand why she did not want to go to the town farm? Why was she glad that those she loved did not know of her situation? Tell clearly what happened. What do you think of John Harris? What is meant by "her own folks had come"? Why was the night before Thanksgiving an appropriate time for all this to take place?

NIGHT WIND, THE

(Field—III—57.) To the imaginative child the night wind has many nameless terrors, all of which are cleverly put in this poem for children. Be sure to impress the figure of the night brooding outside, and when questioned as to whom it wants, answering in its ghostly way: "Yoooooooo"! This feeling is intensified in the second stanza by the child's recalling that his mother had said when the wind went wailing so, somebody had been bad. Is there a suggestion in this stanza of an uneasy conscience? Ruefullest, most sorrowful.—Is not the tension

relieved in the last stanza? What is responsible for it? Pick out all the expressions that describe the tone or effect of the wind. Much of the effect in reading will depend on your success in imitating the wind.

NOBILITY

(Cary—IV—105.) This is one of the poems that is well worth committing. What was the old idea of noble birth? Could one be held responsible then for not belonging to the nobility? How have our ideals changed? Does the change in ideals change the question of responsibility? Is it easy to get into the habit of “seeming”? We call this “posing.” Who is really cheated in such a process? What is the authors’ idea of the really kingly virtues?—**Mete.** Measure.—How do the first two lines of the fourth stanza have a connection with the last two? “Blisses” is used in the sense of pleasures or happiness. Do people try to buy happiness? How does the author think we are to gain happiness? Is it natural to wish to see results of efforts? Does the poet think results are always a complete measure of worth? How does the last stanza bear upon this question?

NOBLE NATURE, THE

(Jonson—V—234.) What do you understand the test of nobility of nature is, as presented in this poem? There are two methods of illustrating a point, one consists in showing what it is not and the other in showing in a positive way what it is. What negative illustrations does Jonson use? What positive one? Show how each of these is appropriate.—**Just** is used in the sense of complete or perfect.

NO BOY KNOWS

(Riley—IV—33.) This poem testifies to the author’s deep sympathy with child nature. It touches upon the mysteries of sleep, and recalls to mind the dim little borderland that every child has crossed over and over, and that will remain to the end, an unexplored country

between waking and dreaming. The poet tells of many things the boy knows of the world about him. The story of the ice and snow and rain, in their ever changing rounds is not easy to understand. Hence the poet would not have us believe it was on account of stupidity that "no boy knows when he goes to sleep." In the third stanza, there are mentioned a number of subtle things a boy may know, a comprehension of time is one thing; the various calls of his friends and a sense of direction that finds the gates after dark. In the third and fourth lines of the third stanza why does the poet speak of a "realm divine"? What picture would you paint, if you were asked to illustrate these lines? In the last stanza there is expressed the author's own psychological experience when a boy. He follows himself clear up to the last conscious moment before sleep comes. If an artist were to attempt to express this stanza on canvas, what would it likely be? What is the significance of "fragrant" in the second line? What is meant by "dewy odors"?

NOLAN'S SPEECH

(Hale—V—13.) This brief passage is taken from Dr. Hale's "A Man Without a Country." Philip Nolan, smarting from some sense of real or fancied wrong, expressed the wish that he might never hear the name of his country mentioned again. He is condemned to the fate he wished for in his anger, and after years of bitter suffering and when near the end, he speaks the words given here, as the lesson it all has taught him.—What does he think loyalty to country means? What do you think he means by saying we should "never look at another flag"?

NOSE AND EYES

(Cowper—IV—184.) Was there in reality any ground for a contest between Nose and Eyes? What spirit was at the bottom of the dispute? In the trial who was lawyer and who was judge? What three arguments did Tongue make? Did they seem legally sound? What

was the matter with the arguments for Eyes? What was the sentence? Was there any justice in these proceedings? Were the proceedings carried on according to the letter or the spirit of justice?

O CAPTAIN! MY CAPTAIN!

(Whitman—1865—V—198.) The splendid analysis which follows is quoted (practically complete) from the Spring, 1899, number of "Expression": "In many respects this poem of Whitman on the death of Lincoln, is one of the finest of American lyrics. The intensity and genuineness of its feeling, the transition from idea to idea, the movement of the thought, and the sustaining of the same imaginative figure and situation, is something rarely found . . . The general picture presented to us is that of a ship which has come through storm and battle, having won the prize for which it sailed. It is not necessary to make it too much of an allegorical representation of the ship of state. It is imaginative and suggestive, and gives a metaphorical realization of the fact. 'We are told,' says Mr. Crothers, 'the news of the assassination of Lincoln as a man on the street might tell it. It comes to us through suggestion. We are made to feel a mood, not to listen to the description of an event. There is symbolism, suggestion, color, mystery. The poem opens with an exultant spirit of triumph at the results of the war; and then suddenly, with a change in the movement, this whole passion turns to the dead captain upon the deck. Then we have a dazed condition, a conflict between facts and feeling, an expression of inability to realize what has happened. "I cannot," said Emerson, at the death of Garrison, "conceive any end to myself." The whole second stanza sustains more or less this atmosphere as far as "This arm beneath your head." Then the bewildered "It is some dream," indicates the climax of this attitude toward death. This statement must be taken not as a surprise, but as a bewildering shock. The conflict, through the whole stanza, is between the head that knows and the heart that cannot realize. At the beginning of the third stanza is a transition to a deeper

realization of what has happened. The few facts that are mentioned are simply those little moments in which the heart comes to realize the situation. A student once asked, "Would you not express surprise when you say, 'My captain does not answer'?" - No; to accentuate this would spoil the spirit of this poem, one great feature of which is the alternation between the head and the heart. The head knows that Lincoln is dead; but the heart, the instinct and feeling cannot believe what the intellect perceives. Whitman, with marvelous insight and genuine feeling, has realized this and truthfully portrayed that the instinct and belief of the heart cannot feel death as real. In the third line is a return to the victorious exultation which continues to its climax in "Ring, O bells." Then all after the word "but" sinks into intense sorrow and realization of the great loss. Note the strong contrasts in the poem, also the vividness of the pictures, and yet the consistency of everything with one general imaginative situation. While parts of the poem are dramatic, still on account of this depth of unity and realization of one feeling or one idea, it is a lyric, and a lyric of a high order."

OLD JESSIE'S CHRISTMAS

(Smith—IV—107.) Did the teacher have Old Jessie in mind when she first spoke of the extra money in the collection? Why did she not speak of it at once? Was it entirely for the sake of the horse that Miss Martin proposed this plan? Would it have been more in keeping with the Christmas spirit to have spent the money on some worthy person? What made the horse's condition seem so pathetic as she stopped at the foot of the hill? How did the children get possession of the horse? Did the peddler's attitude change? What was responsible for it? What was the fate of Old Jessie? Why did she deserve this treatment? What is our obligation to worn-out animals?

OLD OAKEN BUCKET, THE

(Woodworth—IV—139.) For the benefit of those who have never seen a well with a sweep describe one as ac-

curately as possible. Explain "deep-tangled" as applied to wild-wood; "iron-bound" and "moss-covered" as applied to bucket. Why is water a fit emblem of truth? Explain the phrase "poised on the curb." What is meant by a "full blushing goblet"? In the line "the brightest that beauty or revelry sips," do the words "beauty" and "revelry" have the abstract meaning or do they refer to people who are beautiful and people who engage in revelry? **Habitation.** Dwelling.—**Intrusively.** With force? without invitation.

OLD SILVER

(Ford—V—281.) "Horses Nine" is one of the best collections of horse stories ever written and this story of Old Silver is one of the most dramatic of the lot. Incidentally notice that you are told a great many things about the "fire laddies" and what they do. Notice that the story is in three parts: (1) The way things were when Old Silver was in perfect condition, (2) when the misfortune came to his leg, (3) when the Gray Horse Truck passed him, at his lowly work, on the way to a fire. Tell clearly the story using this analysis for topics. Does the author make you feel that Old Silver really had "feelings" on the matters told of? Are you glad he got his old place back again? Those living in cities will likely understand all the technical terms used in the story. In other classes there will be someone who has watched the fire wagons at some time or other and can furnish what information is needed. In nearly every case the context will make the strange words clear.

ON HIS BLINDNESS

(Milton—V—38.) Milton became totally blind in 1652, when he was 44 years of age, though his eyesight began to fail several years before. The first eight lines present a condition, how he feels when he thinks of his failure to do all he would like to do in the work of life, and somewhat impatiently asks whether God could reasonably "exact day-labor" from a blind man. But a higher mood succeeds and the voice of Patience points the way to a serene

acceptance of his unfortunate affliction and enforced inactivity. And this serene mood rises to a climax in the closing line, one of the most famous in Milton:

"They also serve who only stand and wait."

Milton's language is condensed and full of thought, and it will be well to expand the first portion of the sonnet in a paraphrase until you see clearly what he means. Read the parable of the talents in the 24th chapter of Matthew, beginning with the 14th verse. I fondly ask. I foolishly ask.—Yoke. Burden. What is the standard of service as you understand it from this sonnet?

ONE, TWO, THREE

(Bunner—II—164.) This little poem expresses the sympathy that exists between the two physically helpless people,—the old lady and the little boy. It should awaken keen sympathy for both on the part of the reader and keen interest in their successful attempt to make their own world when shut off from the activity of the world about them. Why is "old" repeated so often in line 1? (To deepen the impression of age.) How old was the boy? What was the bond of sympathy between them? Where were they? Describe the game they were playing. How is it different from this game as you play it? Why did they not play in the usual way? What is meant by "warm and warmer?" (Close and closer to the right answer.) Notice in stanza 8 the reference to the child's mother. Wee. Very small, tiny. The last stanza is a kind of summary of the whole. What do you think of the old lady? What feeling have you for the little boy? Do you wish he could run and jump as you can? Are you glad he can be so happy anyway? (The game of guessing is so well known over the country as a form of entertainment among the young folks that some one in the class will be apt to know about it and it can be utilized to awaken interest in this story and connect it more closely with the pupil's experience.)

ONLY ONE

(Cooper—III—197.) In this beautiful little poem, the author prepares a climax by presenting a series of con-

trasts. He draws upon nature with her manifold beauty to show the multiplicity of forms. Stars, shells, birds, bees, dewdrops, lambs and butterflies, all exist in numbers. Yet there is, in spite of this prodigality of nature, but one mother the wide world over. The directness of the poem makes it easily understood by the child.

ON THE GRASSHOPPER AND THE CRICKET

(Keats—1816—V—77.) This sonnet was written at Leigh Hunt's cottage on the 30th of December, 1816. "C. Cowden Clarke enlightens us as to the origin of this sonnet. On one occasion when Leigh Hunt, Clarke and Keats were together, the conversation turned upon the grasshopper, and Hunt proposed to Keats that each should write a sonnet on the subject then and there. Keats 'won as to time,' but it may be fairly questioned whether Hunt's sonnet is not the better of the two." (Pancoast.) Observe that the first line states the real theme, which is illustrated by references to the two insects named.—A sonnet has fourteen lines falling into two groups, one of eight lines called an octet and one of six lines called a sestet. Notice that each group in this sonnet begins with a line expressing the theme. The octet contrasts the grasshopper's ceaseless utterance of delights with the weariness of the birds in summer, while the sestet deals with the cricket's song in winter, which sounds enough like the grasshopper's to carry the drowsy listener in imagination back to the "grassy hills."

OPPORTUNITY

(Sill—V—62.) What did the poet behold, or see in a vision? How did the battle seem to be going, for or against the prince? How can you tell? Why did the craven break his sword and leave the field? What did the prince do? Contrast his action with the craven's. What is the truth in regard to opportunity that the poem sets forth? Is it the fine weapon and favorable situation that count for most? Or, is it rather something in the spirit of the fighter, who is willing to use any weapon at hand?—**Lowering.** Scowling, or looking sullen. Be care-

ful about the pronunciation of this word.—**Sore bestead.** Badly situated.—**A blue blade** means one that is very finely tempered.

O'REILLY, JOHN BOYLE

Born at Dowth Castle, Ireland, June 28, 1844. Convicted of high treason in 1866 as an agent of the Fenian Society and after serving one year of a twenty year's sentence in Australia he escaped and came to the United States in 1869. He was connected with the "Boston Pilot" from 1870 to the time of his death, August 10, 1890. Is best known by his poetry.

Selections: V, 84, 292.

ORPHEUS AND HIS LUTE

(Shakespeare—V—178.) This splendid lyric, having the power of music as its theme, is found in Henry VIII, Act III, Scene 1. Orpheus, according to the old myth, was a famous musician of Thrace. Apollo presented him with the lyre and the muses taught him its uses so that he enchanted with his music not only the wild beasts, but trees and rocks so that they moved from their places to follow the sound of his golden harp.—What effects does Shakespeare say Orpheus produced with his lute? What does this show about music? What conclusion in the last two lines as to the effect on care and grief? (The song is sung in the play to Queen Katherine by one of her attendants at a time when she is bowed down in distress.)—**As sun.** As (if) sun.—**Lay by.** Lay down, or fell asleep.—**Killing** is an adjective.

OUR FLAG

(Anon.—II—118.) What is the English flag like? What the German? How many stars and how many stripes in the American flag? **Hue,** color.—Why should we love our flag and cheer for it? Why do we call it our country's flag?

OUR NATIONAL BANNER

(Everett—V—311.) An apostrophe to the flag. Such a figure involves the idea of direct address, and grows out of a feeling so strong that it in a measure personifies the

object. What are the hopes expressed regarding the flag? Compare with other patriotic selections in the reader. Which one seems to you best to express what the flag stand for?—**Intended.** Covered with tents.

OUR NATION'S CROWN

(Harrison—V—309.) What are the points in which our nation is great? What is the condition on which we take these gifts? What considerations lead the speaker to have faith in the future? Is the census a sure test of the comparative honor that should be given to the states? Why not?—**Placed...**a diadem. Given us the leadership.

OUT-DOOR PUSSIES, THE

(Anon.—II—153.) Do real pussies like water on them? Do the pussy willows? Where do pussies go when it rains? Where do pussy willows live? Can they leave the tree as the pussy leaves the barn and then go back to it at night? Commit this poem, and in so doing bring out the swaying rhythm in it.

OWL, THE

(Tennyson—IV—174.) Here is a poem in which the sound and imagery exactly balance the thought. The owl is a gruesome subject. It has been considered a bird of ill-omen and its ways the ways of mystery. Even its note has an uncanny ring to it. Tennyson makes a fitting background for such a theme by a description of the early dawn. "When cats run home and light is come, And dew is cold upon the ground," gives a cheerless setting to the picture. The repetition of the fourth line, which refers to the wind mill, gives further accent to the in-harmonious atmosphere. The last two lines are the essence of the picture. This clearly defined image against the foregoing background is a masterpiece. The expression "warming his five wits" likely means meditating. It is probable he has been abroad in search of prey and since he depends upon stealth and keen senses, the expression "warming his five wits," may mean renewing his energies. The second stanza is a trifle lighter in tone. The picture

of the merry milk maids and the suggestion of the new-mown hay bring the imagination a little farther from the gloom of the early dawn. But the sounds of the click of the gate and the cock's roundelay are still in keeping with the picture of the belfry. Why has the owl been considered the symbol of wisdom? Read this poem aloud several times, and try to catch the harmony in its discords.

PAGE, THOMAS NELSON

Born at Oakland, Va., April 23, 1853; studied law and engaged in its practice at Richmond, Va. At present he lives in Washington. His first story of prominence, "Marse Chan," appeared in the *Century* in 1884. His published books include "In Ole Virginia," "Two Little Confederates," "Red Rock," "Santa Claus's Partner," and "Gordon Keith."

Selections: III, 94; IV, 5.

PANDORA

(Anon.—II—25.) What do we call that quality in Pandora that made her wish to see what was in the box? Did her brother wish to see in the box? How did he make it easy for himself to let the box alone? How did Pandora make it hard for herself? Did the bees and wasps sting Pandora alone? Did it seem fair? What else was in the box? Is it fitting that Hope should be beautiful?

PARKMAN, FRANCIS

Born in Boston, Mass., September 16, 1823, graduated at Harvard, studied law, but soon gave it up and began work upon the story of the French in America, which made his life work. The succession of volumes which he lived to complete, when taken together, form a complete account of this important factor in our history. Parkman visited nearly all of the places described in his historical works and is thus able to present his scenes much more clearly than one who must depend upon maps and the imagination. Died at Jamaica Plains, a suburb of Boston,

November 8, 1893. His works are published by Little, Brown & Co., Boston, Mass.

Selection: V, 308.

PAST, THE

(Timrod—V—233.) What truth about the meaning of deeds is stated in stanza 1? What application does he make of this principle in regard to our attitude toward the Past? What are the images, or illustrations, by which, in stanzas 3, 4 and 5, he illustrates the significance of the Past? What modification does the last stanza make in regard to the statement about Grief? Which impresses you most about this poem the seriousness of the thought, or the beauty of the imagery and the music of the language?

PAUL REVERE'S RIDE

(Curtis—V—270.) Fix clearly in mind all the facts that led to the ride. What importance does the speaker find in the fact that the belfry of the old North Church still stands? Notice the fine description of the early morning ride, with signs of the sunrise visible. How easy would it have been to stop the news? What comparison is worked out in the last paragraph?—**Son of Liberty.** A patriotic association to forward the cause of the colonies was called the Sons of Liberty.—“**One if by land, etc.**” A line from Longfellow’s “Ride of Paul Revere.” “**How Far, etc.**” A line from “The Merchant of Venice.”—**Pharos.** A celebrated lighthouse opposite Alexandria, one of the seven wonders of the world. Explain the use of the word by Curtis.—**Pan.** The great god of paganism. The legend runs to the effect that at the moment Christ was born Pan died, and his followers wailed his loss as the Angels rejoiced at the coming of Christ.

PEABODY, JOSEPHINE PRESTON

Born in New York, educated at Radcliffe. Married Professor L. S. Marks. Among her writings are “Old Greek Folk Stories,” “Marlowe. a Drama,” and “The Singing Leaves.”

Selection: V, 1.

PEACOCK, THOMAS LOVE

Born at Weymouth, England, October 18, 1785. Most of his life was spent in the service of the East India Company. His novels are satirical in nature, genial in tone and elegant in style. Many charming ballads are scattered through his books. Some of the more important titles are "Headlong Hall," "Crotchet Castle" and "Gryll Grange." He died at Halliford, January 23, 1866.

Selection: IV, 23.

PEARY, JOSEPHINE D.

Wife of Commander Peary of Arctic fame. Author of "Children of the Arctic" and "The Snow Baby."

Selection: III, 68.

PELTIER, FLORENCE

Author of a juvenile book entitled "A Japanese Garland," published by Lothrop, Lee & Shephard Co., Boston.

Selection: III, 188.

PERFECT TRIBUTE, THE

(Andrews—V—347.) This story is the best attempt yet made to treat Abraham Lincoln from an imaginative point of view. Around what event does it center? Study carefully the speech made by Lincoln at Gettysburg. Note the explanations given of its greatness by the wounded soldier. Do these all seem to you to be justifiable? Describe the occasion of the delivery of the speech. Why was Lincoln so disappointed? What made him change his mind about the matter? How did he happen to go to the hospital? Tell what took place there? Why did Lincoln conceal his identity?—This selection is full of fine figurative expressions. Select and read some of the most beautiful.—In beginning your study read the story straight through in order to get the full force of the narrative. The ability to tell a story as dramatically and with as little waste of material, is not common and these qualities should be clearly realized.

PERRY, FRANCES M.

An instructor in English in Wellesley College. She is the author of helpful text-books in English, such as "An Introductory Course in Exposition" and "A Handbook of Punctuation." She has also written "The Story of Daniel Boone," an interesting book for juveniles. Miss Perry was born in Indiana.

Selection: IV, 212.

PHAETHON

(Peabody—V—1.) This selection is taken from "Old Greek Folk Stories," No. 114 of the Riverside Literature Series. The myths of Greece and Rome form the most important body of such material in the world, and the more important of them should be familiar to the child from his early years. We know the scientific causes for most of the facts of the natural world, but it is not hard to realize that in more primitive times people would invent stories to account for everything that they could not understand. Why it should get so hot in one portion of the year was a mystery, but here is the way they explained the mystery.

Notice that the first paragraph states what all the rest elaborates. What led to this disastrous happening? How did Phaethon test his parentage? Describe what Phaethon saw at his father's palace? What promise did Phoebus make? Why could he not back out when Phaethon asked what he did? Describe the journey. What unusual things took place? How was complete disaster averted? How did the gods show their pity for the mourners?—The identity of the proper names and their relations to each other are given in the context.—**Signs of the Zodiac.** The zodiac is a belt of twelve constellations along either side of the ecliptic. The sun, moon and planets known to the ancients were always found in this belt. For names and signs see the front pages of an almanac.—**Styx.** A mighty river of the lower world, across which the souls of the dead were taken on their journey to Hades. The gods swore by this river and such an oath had peculiar solemn-

nity.—**Ambrosia**. Name of the food both of the gods and of their horses. It conferred immortality.—**Philter**. Used here to mean a kind of salve or ointment.—**Serpent**. The name of a constellation in the northern hemisphere.—**Nymphs**. The general name for the inhabiting deities of places and natural objects. Usually applied in a specific way to water spirits. The **dryads** were the forest and tree nymphs.

PIED PIPER OF HAMELIN, THE

(Browning—II—30.) It may be of interest to the child to know that this poem was written originally to entertain a little sick child, son of the famous actor, Macready. **Pied**, mottled with various colors.—Read the description of the Piper in the first stanza of poetry, and tell why he was called the Pied Piper? What did the Mayor promise the Pied Piper if he would free the town from rats? **Guilder**, about forty cents.—Name the different kinds of rats that followed the Piper. **Brawny**, strong.—**Tawny**, brownish yellow.—What method did he take to get rid of the rats? Did the Mayor keep his agreement? What method of revenge did the Piper take? What became of the children? How did the people of Hamelin know what happened to the children? What did the little lame boy say about the music? What kind of a land did he say the Piper lead them to? This poem is sufficiently dramatized so that the children can act it. No more certain method of getting definite and lasting impressions can be employed than this.

PIERSON, CLARA DILLINGHAM

Author of a book for children called "Among the Meadow People," published by E. P. Dutton & Co., New York City.

Selection: II, 45.

PIG BROTHER, THE

((Richards—II—86.) Is it easy for a child to get into untidy habits? Is it hard to break such habits? **Pinafore**, a sleeveless apron.—**Nursery**, a play room for children.—

What do you think the Tidy Angel found to do in the nursery? Is the squirrel a careful animal as to its habits? **Whisking**, moving with a light sweeping movement.—Is the wren a tidy being? **Impertinence**, impudence.—How did the wren prove the child no brother of his? Why do you think the wren ruffled his feathers? **Haughtily**, with pride.—How does a cat wash itself? How did Tommy Cat prove that the untidy child was no brother of his? How did the child feel when the pig called him "brother"? What did the pig ask him to do? How did the pig prove the child to be his brother? What did he mean when he told the child "to tell it to the hens"? **Pig-wash**, slop or swill.—Do you think the child was pleased with the promise of swill for his supper? What was there in the pig's promise that was just like a pig? What choice did the tidy angel give the child? What did he take? 'What comfort did the pig get out of it?

PILPAY

Sometimes written Bidpai. The reputed author of a collection of fables, the oldest version of which is from the Arabic. Modern scholarship, however, has been able to trace these fables to earlier sources. They are full of a shrewd, practical wisdom in spite of their extreme simplicity. A version of one of these fables is given in the second reader, page 22.

PINE-TREE SHILLINGS, THE

(Hawthorne—IV—122.) This selection is chapter VI of Part I of "Grandfather's Chair," omitting the connecting passages. George Parsons Lathrop in closing his introduction to this collection in the Riverside edition says: "The Pine-Tree Shillings,' by the universal currency which they have enjoyed in school-readers and elsewhere, ought effectually to dispel the frequently expressed opinion that Hawthorne failed to attain general popularity." Hawthorne says in his preface: "...Nothing in the ensuing pages can be termed fictitious. The author, it is true, has sometimes assumed the license of filling up the outline of history with details for which he has none but

imaginative authority, but which, he hopes, do not violate nor give a false coloring to the truth."—**Grandfather's Chair.** A famous old chair brought over from England by an early settler. The account of its fortunes as it passed from owner to owner forms the uniting thread in the stories.—The pupil should catch the spirit of humor that pervades the selection. In telling the story in his own words or in reading it orally the teacher should see, if possible, that the pupil does not miss this fine quality which makes Hawthorne's stories for children such capital ones. Tell the story of the selection under these two heads: 1. The Money System of the Colonies; 2. The Surprise of the Wedding-gift. Many of the quaint old customs of Puritan life, and of life generally in the colonies, are touched upon in the story and if the teacher has additional material at hand may be enlarged upon to good advantage in talking the story over with the pupils. A reading of something like Chapter X of Lodge's "English Colonies in America" would be helpful.—**Wampum.** Beads made of shells and used for money.—**Quintal.** A hundred-weight.—**Buccaneer.** A term applied especially to those who made depredations on the Spanish in America during the 17th and 18th centuries.—**Smallclothes.** Knee breeches.

PLANT A TREE

(Larcom—V—156.) There is a two-fold meaning to be followed in this poem, a literal and a figurative. It is quite evident that the poet means to encourage the actual planting of trees for the very love of them and for what they give of beauty and comfort to living things. But with each benefit to be derived from the planting of a tree, there is a subtle spiritual truth implied that has a more general bearing on life. In the first stanza, the joy of growing things is expressed, and with it the joy of expanding life and the spirit's mighty reaches into infinity. What is the bearing of the lines "From the clods of time unto heaven's sublime" upon the foregoing interpretation? In the second stanza give both the literal and the figura-

tive interpretation. **Cloy**, grow stale.—In the third stanza the physical and spiritual results of contact with Nature are given. **Jargons**, foolish gabble.—Physical relaxation and renewal of energy come to the creature that goes to Nature for its remedies. In the same manner, the spirit expands and the inner wisdom is reinforced by an intimate communion with the source of all things. In the fourth stanza how does the poet make the tree responsible for physical youth? What is there in the tree's processes that suggest immortality? How does the last stanza seem a sort of climax to the poem? What is there in the actual uses of a tree to suggest love? Is it a personal or an impersonal love? What line in the stanza justifies your answer? What does the poet say the reward of planting shall be? Is this true of life in a spiritual sense?

POLLY FLINDER'S APRON

(Bingham—III—1.) Are the things we think about very earnestly when we are awake apt to return to us in our dreams? Is it quite natural that Mr. Cotton-stalk should find Polly? Is it surprising he should know she wanted an apron? What did Mr. Cotton-stalk mean by the seeds to be planted for other aprons? When Polly had her cotton picked, where did she have to go? **Stile**, steps for crossing a fence.—Read the verse of poetry, bearing in mind the buzz and whirr of wheels. What was it that made Polly waken up? How did her dream come true?

POLLY'S PRANKS

(Miller—III—28.) A cockatoo is a parrot with a crest that can be made to stand up. Cockatoos are very powerful in beak and claw and sometimes quite mischievous. What faults did the Polly in the story have? As a result of these what was the sentence passed on her? Give as detailed an account as you can of the ruin Polly wrought with the work-basket. What was it that made her so happy?

POT OF GOLD, THE

(Anon.—II—1.) The name Iris means rainbow. Iris

was supposed to be the messenger of the Gods. Why did Iris feel sad when she found the pot of gold had been stolen? Why were the wind's messengers good persons to send to look for the pot of gold? Why do you think they went to the sea to look for it? Why to the forest? Do the trees ever make a sleepy noise? When? How is the poplar tree different from most trees?

POTTER, BEATRIX

Author and illustrator of a remarkably attractive and popular series of little books for children. Some of the titles are "The Story of Peter Rabbit," "The Tale of Tom Kitten," "The Tale of Jenima Paddle-Duck," "Ginger and Pickles" and "Flopsy Bunnies."

Selection: II, 102.

PRATT, MARA L.

A writer who has done much in the way of telling history in a form suitable for children or in adapting legendary and other material for supplementary reading use. A number of books by her are published by The Educational Publishing Co., Boston.

Selection: II, 146.

PRATT, ANNA M.

Selection: III, 150.

PRECOCIOUS PIGGY

(Wood—II—84.) The selection has no deep meaning, but is valuable largely as a jingle. "Precocious" means developed ahead of its years or unnaturally. Pigs are not said to be gifted with any great degree of intelligence; hence the occasion for considering the feats of Piggy precocious. Oral reading will bring out the peculiar irregular jingle. A sprightly manner of reading should be insisted upon, otherwise the spirit of the poem will be lost.

PRICE, LILLIAN

A writer of modern juvenile books, among which is "Lads and Lassies of Other Days," from which "Letitia

and the Redcoats" is taken. This is published by Silver, Burdett & Company, Boston.

Selection: IV, 132.

PRINCE AND HIS HORSE, THE

(Anon.—II—67.) The King in the lesson was King Phillip of Macedonia and the Prince was his son Alexander the Great. The name Bucephalus means ox-headed and characterized a certain favorite breed of horses in Thessaly. This horse played an important role in history, there being a town Bucephalia in India near the burial place of the horse, who died during Alexander's Indian invasion. Do you think whipping horses can make them gentle? What was in the mind of Alexander when he asked permission to manage the horse? What was his promise if he failed? Why did he turn the horse's head to the sun? Why did he let the horse run as fast as he wanted to at first? What was the result of his treatment of the horse?

PRINCESS AND THE PEA, THE

(Andersen—III—32.) Name some of the qualities that you think a real princess would possess? Do you think these were the ones the prince looked for? Was it fortunate or unfortunate that the princess came in the rain? What test did the old queen put to the princess? Does such delicacy seem a virtue? Could it mean something other than physical sensitiveness? Did the pea play a sufficiently important part to be put in a museum?

PSALM OF LIFE, A

(Longfellow—1838—V—39.) This poem was written July 26, 1838, on the back of a note of invitation and was published in the "Knickerbocker Magazine" of October, same year. It immediately attracted attention and gained popularity. "Here," says Samuel Longfellow in the "Life," "was a new strain in American poetry. It has perhaps grown too familiar for us to read it as it was read. But if the ideas have become commonplace, it has been well said that it is this poem that has made them so. Those

who remember its first appearance know what wonderful freshness it had. It was copied far and wide. Young men read it with delight; their hearts were stirred by it as by a bugle summons. It roused them to high resolve, and wakened them to a new sense of the meaning and worth of life."

Let us begin by asking what significance there is in the title and its sub-title—"A Psalm of Life: What the heart of the young man said to the psalmist." The word **psalm** refers specifically to a hymn or song for use in holy worship and consequently distinguished by exaltation of sentiment and mood. This exaltation we expect to find in the poet's view of life. We have the poet's own word for it that the word psalmist in the sub-title does not refer to either David or Solomon as some have supposed, but to the author himself. We are to think of the poem then as expressing the mood of the higher nature as it rises triumphant over the gloomy suggestions of the lower. It is the clear bugle-blast of strength, the call to duty, the call to leave behind the darkness of despondency and turn the face toward the light of hope and strenuous endeavor. In a letter, Longfellow speaks of it as a "voice from my inmost heart at a time when I was rallying from depression." This general purpose of the poem is still further suggested by the lines from Crashaw, prefixed to the first draft but dropped from later editions:

Life that shall send

A challenge to the end,

And when it comes say, Welcome, friend.

What are the gloomy thoughts which have brought the mind to a standstill? That "life is but an empty dream. (stanza 1); that it lacks reality (st. 1); that "all are of dust, and all turn to dust again" (st. 2); in short, that life has no validity and is not worth the living. What are the propositions and exhortations made by the "heart of the young man" to offset these gloomy thoughts? Since the poem is largely didactic and hortative in its character it does not have the picturesque or story element entering in to such an extent as in some of the other poems

studied. The truths stated and the calls to action given are such as the young man would naturally give in vindicating his own position and inciting others to catch step with him. The following may suffice for a brief summary: 1. Life is not mere emptiness (st. 1), but earnest reality (st. 2). 2. Life does not end at the grave (st. 2). 3. The true purpose of life is growth through action (st. 3). 4. Brevity of time as contrasted with length of time necessary to accomplish any great work [art] (st. 4). 5. Exhortation to heroic action (st. 5). 6. Exhortation to action in the present (st. 6). 7. The inspiration of great men to noble action (st. 7), and the possibility that we in turn may help others (st. 8). 8. Final exhortation to labor (st. 9). Simpler statements may possibly present themselves for some of these points. Simplicity of analysis should always be aimed at.

How does the speaker arrive at the first thought or principle stated above? This is generally the hardest point in the poem for the pupil to see. The following is quoted as a clear statement of it: "The thought of the first stanza is: Do not say, Life is a **dream**, for a dream occurs in sleep, and the sleep of the soul is death, in which there are **no** dreams. Then, again, in a dream things **are** not; hence life, which is a real thing, is not a dream." What is meant by the word "numbers"? Poetry, since verses in poetry are divided into feet, a certain **number** of these making a line. Cf. Pope's line:

I lisped in numbers, for the numbers came.

Does the dictionary give this use of "numbers?" Why "mournful numbers?" Why "empty dream?" Give an equivalent expression for the second line of stanza 2? What biblical reference in stanza 2? See Ecclesiastes III, 20. Of what was the third line of stanza 2 spoken? What two theories of the end of life are rejected in stanza 3? Note how these ideas find expression in the passages:

a. Take thine ease, eat, drink and be merry.—**Luke. XII. 19.**

b. This world's a wilderness of woe.—**Favorite Song.**

(Is the song quoted from a good one to instill the right spirit into the pupil?)

In what sense is "Art" used in stanza 4? See "International Dictionary," and fourth point in analysis above. Does "hearts" refer to the soul or to the heart in the body? If the former does stanza 4 contradict stanza 2? Connection between "muffled drums" and "funeral marches?" The drums are deadened or muffled on occasion of a military funeral. To what is life compared in stanza 5? What two phases does this warfare take on? Work on the battle-field and in the bivouac. What two phases of the work of life are referred to here? What two attitudes are possible for the soldier? See lines three and four of stanza 5. Compare stanza 6 with the following inscription from "Hyperion":

"Look not mournfully into the past. It comes not back again. Wisely improve the present. It is thine. Go forth to meet the shadowy future, without fear and with a manly heart."

✓ Explain the meaning of line two, stanza 6. Note the biblical origin of the expression, Matthew VIII. 23. What is gained by repetition of "act" in line three? What are the two conditions of successful action? What is the comparison suggested in the "footprints on the sands of time?" Just as on the seashore footprints are quickly effaced by the waves, so time soon blots out the memory of ordinary deeds. Only by means of heroic action can any one hope to leave permanent foot-prints. Does this fact discourage us or nerve us to greater efforts? To what is life compared in stanza 8? Why the word "solemn" in line two? Is action easier when the reward is attractive and in sight or where it is hidden and we must "wait?" In what does the strength of this poem lie? It stirs us to action under the second set of conditions. The ideas of the poem, or kindred ideas, find expression in many of Longfellow's later productions. Profitable comparison may be made with "The Light of Stars." How do you explain the great popularity of this poem?

PUSSY WILLOW'S HOOD

(Pratt—II—146.) Why had Pussy Willow been shut up all winter in her home by the brook? Do you know what sort of house she lived in? Why were the flowers not up when Pussy Willow came out of her house? What was the fur hood like, that she had on? Was she wise to listen to Mother Nature? How would Mother Nature let her know when it was time to take her hood off? What did the robin tell to his friends about Pussy Willow? What do we call people who engage in idle talk about others? Was Pussy Willow wise in the way she treated the gossips? What was under her hood? How do you think the robin felt?

PLYE, HOWARD

An American illustrator and author, born in Wilmington, Del., in 1853. He studied art in Philadelphia after which he practiced his profession in New York. He is one of the leading illustrators of America, his best subjects being taken from the colonial periods of New England and New Amsterdam. His works are: "Merry Adventures of Robin Hood," "Pepper and Salt," "The Rose of Paradise," "A Modern Aladdin," "Twilight Land," and the "Garden Behind the Moon."

Selection: IV, 166.

QUIET WORK

(Arnold—V—321.) The poet turns to nature for a lesson with regard to two duties which he says the world considers at war with each other. This is the question of the inconsistency of work and tranquility and is involved in the title of the poem "Quiet Work." Arnold sought after the Greek ideal of tranquility and found its counterpart in nature's ways. The long quiet process of nature appealed to his sense of harmony. In the last line of the second stanza he dignifies the purposes of nature in contrast to the ways of man. Is his characterization of man's work in the third stanza true or not to our modern life? Where is the fault in our thinking?

RACE, THE

(Dodge—IV—256.) The selection is taken from "Hans Brinker, or the Silver Skates." What is the first feature in the selection, which emphasizes the fact that the scene is laid in Holland? Follow this up with the other incidents and facts that are distinctively Dutch. Describe the plan and rules of the race. What is peculiar in the Dutch costume? Tell the incident of Hans and the skate-strap. What is the most effective picture in the selection? **Mercury**, the winged messenger of the Gods. Is the final picture of the presentation of prizes a fitting climax?

RAGGYLUG

(Seton—II—3.) Where do rabbits build their homes? Why did Molly Cottontail tell Raggylug to "lie low" while she was away? What happened when he forgot to mind? Did Molly Cottontail know about snakes being in the grass? How do rabbits fight? What lesson did Raggylug get out of this experience?

RARE SEPTEMBER

(Anon.—IV—255.) In what sense is September "radiant"? What odors can you recall as being characteristic of the month? What is the force of the word "tingle" in the third line of first stanza? What is it that gives the hill slope a "glimmering line" in September? Explain how "summer's a step behind and autumn's a thought before." Why does the poet attach the idea of fleetness to the September day? In what sense does he speak of it as an "angel at the door"?

RECESSIONAL, THE

(Kipling—V—365.) "The Recessional" was published in the "London Times" at the close of the Diamond Jubilee of Victoria's reign, in 1897. In the midst of the elaborate celebrations in honor of worldly power, the poem comes as a protest and as a plea for humility of spirit. It has already firmly established itself as a classic. The title refers to the hymn in the English Church service which is sung as the clergy and choir are leaving the

church.—**Palm and pine.** Palms of the tropics, pines of northern lands; the two symbolize the wide extent of England's empire. This suggests, also, the meaning of **far-flung** in line two.—**Dies.** There has been much discussion of the grammar of this line. Is the subject singular or plural?—**Captains.** Great generals.—**Dune.** A hill of sand.—**Nineveh and Tyre.** Ancient cities in Asia Minor; capitals of extended kingdoms, and therefore types of worldly pomp and power.—**Gentiles.** Those outside the chosen people. Kipling patriotically thinks of the English as the chosen race.—**Reeking tube and iron shard.** "Tube" probably refers to the barrel of a cannon, while "shard," literally meaning a fragment of any hard material, refers to the armor of a battleship.

(1) To whom is the hymn addressed? Why? (2) What contrast is indicated in the second stanza? (3) Explain lines 7 and 8. (4) What is the thought expressed in stanza 3? (5) Consider carefully the meaning of lines 13 and 14. (6) Against what possible national characteristic is a warning directed in lines 19-22? (7) What is the appeal of the final stanza? (8) Explain particularly lines 27 and 28. (9) What is the effect of the refrain? (10) Do you think the high place accorded to this poem is justified? Why? (From Curry's "Literary Readings"; Rand, McNally & Co., Chicago.)

REST

(Goethe—V—197.) Commit this poem to memory, more for its splendid truth than for its poetic beauty. What is the average person's idea of rest? Instead of believing in the absolute cessation of activity for rest, the poet accepts a bigger vision. It is the theory of finding in adjustment, the relaxation and repose that is the true rest. According to this idea, how can one find rest in a change of occupation more often than in absolute idleness? Explain the figure of the second stanza in the light of the author's position. Is true rest a matter of body or spirit finally? Is there any answer to the foregoing question in the last stanza?

RICHARDS, LAURA ELIZABETH

Born in Boston, Mass., in 1850. She was the daughter of Samuel G. and Julia Ward Howe. In 1871 she married Henry Richards. There is a long list of juvenile books to her credit among which are: "Sketches and Scraps," "Five Mice," "Captain January," "Hildegarde's Home," "Melody," "When I was your Age," "Glimpses of the French Court," "Snow White," "The Golden Willows," "The Merryweathers," "Mrs. Trees Will," etc.

Selection: II, 86.

RILEY, JAMES WHITCOMB

Born at Greenfield, Indiana, 1853; of roving disposition in early life, becoming member of a company of singers and actors whose business it was to advertise patent medicine. Here he had an opportunity for practice in composing songs. Later he was on the staff of the "Indianapolis Journal" and soon became very popular as a reciter of original Hoosier dialect verses. "The Old Swimmin' Hole and 'Leven more Poems," by "Benjamin F. Johnson, of Boone," brought him into immediate and popular notice. Riley's works are published by the Bobbs-Merrill Company of Indianapolis, with the exception of "Poems here at Home," and "The Rubaiyat of Doc Sifers" which are issued by the Century Company. "Old Fashioned Roses," a collection from his various works, is published by Longmans, Green & Company, of London.

Selections: II, 167; IV, 33; V, 78, 97.

RIP VAN WINKLE

(Irving—1819—V—330.) This selection was published in 1819 in the first section of the "Sketch Book" which was issued. It immediately sprang into popular favor and at the present day shares with "The Legend of Sleepy Hollow" the honor of being counted its author's greatest production. It purports to have been written by Diedrich Knickerbocker, "an old gentleman of New York, who was very curious in the Dutch history of the province, and the manners of the descendants from its primitive

settlers." It has as a motto the following passage from Carwright which is interesting because of its suggestion of humorous seriousness which is to pervade the entire piece:—

"By Woden, God of Saxons,
From whence comes Wensday, that is Wodensday,
Truth is a thing that ever I will keep
Unto thylke day in which I creep into
My sepulchre."

The idea in *Rip Van Winkle* is not a new one, the same theme being found in "The Story of the Sleeping Beauty in the Wood" and in the legend of the Seven Sleepers of Ephesus. Irving no doubt took the adventure of one Peter Klaus in the Harz Mountains of Germany, who had a somewhat similar adventure, as the basis for his story. He has used a number of means to impress upon the mind of the reader the historical accuracy of the whole thing, the most noticeable of these being the introductory note and the concluding note and postscript, which are represented as coming from Deidrich himself. If possible the teacher should consult a version of *Rip Van Winkle* which does not have these portions eliminated. "The story appeals very directly to the common sentiment of curiosity as to the future, which is not far removed from what some have regarded as an instinct of the human mind pointing to personal immortality."—What facts are brought out about the Kaatskill Mountains in the opening paragraph? Why are they called "fairy mountains?" (The suggestion in the word "fairy" prepares the mind of the reader to entertain the marvelous story which is to follow.) Describe the village at the foot of the mountain. What one family does the author speak of in detail? Give an account of Rip's nature. What seemed to be the principal error in his composition? In what way did this error manifest itself? Why did he not work his farm? What words would you use to indicate Rip's disposition? Tell what you learn about his wife. What effect did she have upon Rip? How did he try to escape her? Did his efforts succeed? What finally was he driven to do in

order to get away from her? Give an account of his whole adventure in the mountains. What were his first thoughts upon awaking? What did he do? Why did he feel some hesitation about going back to the village? Explain what happened on his return trip. Follow carefully the happenings after he reached the village. What had taken place during Rip's absence? Was he able to get this through his head? Tell about Rip's after life. Are there any who ever have a desire to emulate Rip?—Point out the most humorous things in the story. Do you find anything pathetic about Rip's career? Which do you sympathize with, Rip or his wife? Select some of the most striking passages in the selection. The reader should be impressed with the remarkable ease and beauty of Irving's diction.—At the close of the Christmas stories Irving said that he wrote, not to give information but either "to rub out wrinkles from the brow of care" or "to prompt a more benevolent view of human nature." Which one of these purposes do you think is mainly served by "Rip Van Winkle"? Is it as important to have selections which rub out wrinkles from the brow of care as to have selections which give new information or teach moral lessons?

(About one-third of the story, mainly the part dealing with Rip's family and domestic troubles, is omitted in the reader. The questions on that portion may be disregarded, but the full list is given here for the sake of completeness.)

ROCHE. JAMES JEFFREY

An American poet and journalist of Irish stock, born in Montmellick, Ireland, in 1847. In his infancy, his parents emigrated to Prince Edward Island, where he was educated in Saint-Dunstan's College. In 1866, he went to Boston, where he engaged in commerce and later joined the editorial staff of "The Pilot." His writings include "Ballads of Blue Water," "The Vase and Other Bric-a-Brac" and the "Story of the Filibusters."

Selection: V, 69.

ROCK-A-BY LADY, THE

(Field—II—112.) This exquisite lullaby is a succession of wonderful fancies. The conception of the Rock-a-by Lady herself, is very beautiful and will appeal to the fertile imagination of the child. The mystery of sleep has made the way of its approach a fine subject for poetic fabrications. The "Sand Man" is a fascinating creation, and the Rock-a-by Lady is no less so, with her delicate feminine charm. Emphasize the street she comes from, and give the full significance of the poppies and their dreams. Follow the images through as they are suggested. Are the dreams mentioned in the second stanza for a little boy or girl? What of the third? The imagery in the third stanza must not be lost. The boats on silver streams, the stars peek-a-booing and the fairies flying up to the moon, will furnish a picture that will enrich the child's imagination. The last stanza is a clever modification of the first. The terms "tiny" and "fleet" are peculiarly descriptive of dreams. They come like little glimpses of a picture and are gone.

ROMULUS AND THE BEGINNING OF ROME

(Harding—V—79.) This is a part of chapter two in a book called "The City of the Seven Hills." Why are the stories of the founding of Rome not likely to be authentic? **Alba Longa**, the most ancient town in Latium and deriving its name from the fact that it stretched in a long line down the Alban mountains toward the Alban Lake. Tell the story of the uncle's scheme to destroy Romulus and Remus. Is there any similarity between this incident and a bible story you are familiar with? Why did the shepherd who found the children take good care of them? What kind of characters did these children develop? What led to their punishing the cruel king? Why did they decide to found a new city? What location did they choose? What advantages had it? By what plan did they give it a name?

ROSSETTI, CHRISTINA GEORGINA

Born in London, December 5, 1830, daughter of Gabriel Rossetti, and sister of Dante Gabriel Rossetti. Her work

is made up of poetry that is mainly devotional in its spirit. Critics are agreed in assigning her a high place among modern women poets. Died, December 30, 1894.

Selections: III, 81; IV, 24.

SANDPIPER, THE

(Thaxter—IV—254.) The speaker is running along the beach. What is she doing? Why is she in a hurry? Who accompanies her? She is evidently connected with a lighthouse and hence leads a lonely life. Would this make her more concerned in finding interest and companionship in the bird? In what is the bird like herself? What are some of the things that indicate the furious storm coming? Where will the speaker be during the storm? Will the bird have equal comfort? Why does she not fear for the sandpiper?—St. 1. **Driftwood.** Wood cast upon the beach by the sea. Notice the personification in line 4.—St. 2. **Sullen.** Black and threatening.—**Close-reefed.** With sails tightly furled. St. 4. **Loosed.** What is the picture suggested?

SANTA CLAUS'S PARTNER

(Page—III—94.) This selection is a part of a chapter from a book entitled "Santa Claus's Partner." Try to conceive of the state of mind of a little girl given Kitty's privilege on Christmas eve? What made Kitty feel it necessary to tell Mr. Brown that she knew who Santa Claus was? Do you think she was accustomed to as much money to spend as she liked? What incident proves this? When Kitty saw her wish coming true what effect did it have upon her? Why was she called Santa Claus's partner? What effect did her visit to the hospital have upon her?

SARA CREWE AND THE BEGGAR GIRL

(Burnett—IV—6.) This selection is from a book by the author, called "Sara Crewe." Could the author have found a better setting for the little heroine in which to test whether or not she was really a princess? Is there anything harmonious in the external appearance of Sara

and the kind of day? What sort of a disposition had she? Keep in mind any act or thought that will help explain Sara's character. What particular form did her "make-believing" take on this afternoon? How much is a sixpence? What did Sara refer to, when she said "It is true"? What was it in her that made her decide to ask the baker's woman if she had lost a piece of money? What made her take notice of the beggar girl? How was it her understanding was so keen? What incident with the beggar girl proves that Sara was still "make-believing"? What does her conduct with the baker's woman show? Trace Sara's mental process as she gives her buns, one, then three, and then one. How do you account for the beggar girl's behavior after Sara bids her "good bye"? In summing up Sara's conduct would you say she was worthy to be a real princess? Is such an imagination as hers a desirable possession?

SAXE, JOHN GODFREY

An American poet and humorist, born in Highgate, Vt., in 1816 and died in 1887. He graduated from Middlebury College and later was called to the bar. For a time he ran the "Burlington Sentinel," after which he was appointed Attorney General of the state. Burlesques, satires, and parodies abound in his work.

Selection: IV, 16.

SCHOOLMASTER, THE

(Goldsmith—V—172.) These lines are from Goldsmith's famous poem, called "The Deserted Village. This characterization of the schoolmaster in verse is a work of art, no phrase of which can be over-looked. What sort of a picture does the imagination comprehend from the first four lines? The word "straggling" is a powerful descriptive. Explain in what way. **Furze**, a spiny shrub of the bean family having many branches and yellow flowers.—In what way could a plant be said to be "unprofitably gay"? **Boding**, having a presentiment.—To whom does the term "boding tremblers" apply? Why should his pupils laugh with "counter

feited glee"? To what could the schoolmaster's severity be attributed? What were his many accomplishments? **Presage**, foretell.—**Gauge**, ability to estimate capacity,—a nautical term signifying ability to judge position of vessels with reference to other vessels or to the wind—**Vanquished**, overcome, conquered.—What quality is expressed in the line, "For even though vanquished, he could argue still"? What, after all, was the great wonder in regard to the schoolmaster? Do the lines

"While words of learned length and thundering sound
Amaze the learned rustics ranged around"
give you any sort of a picture?

SCHWATKA, FREDERICK

Author of a juvenile book called "Children of the Cold," published by the Educational Publishing Company.

Selection: III, 101.

SCOTT, SIR WALTER

Born in Edinburgh, Scotland, August 15, 1771; educated at Edinburgh University; studied law; devoted much of his time to the reading and collection of old Scottish ballads and legends. In 1805, "The Lay of the Last Minstrel" was published, followed in 1808 by "Marmion" and in 1810 by "The Lady of the Lake." "Waverly," the first of his great novels, was published in 1814, and the others in the long series followed in rapid succession. The failure of the publishing house, with which Scott was connected as a silent partner, left him burdened with a tremendous debt, which he worked hard to pay. The exertion necessary to do this resulted in undermining his robust health, and he died September 21, 1832, at Abbotsford. Numerous editions of his novels and poems may be had at various prices. The great standard biography is the "Life" by his son-in-law, Lockhart, which has been called the best piece of biography in the English language.

Selection: V, 47, 179.

SEA DIRGE, A

(Shakespeare—V—273.) One stanza of Ariel's song to Prince Ferdinand in the first act of "The Tempest." Ferdinand thought his father had been drowned, and these lines still further impress that idea upon his mind. Notice that the expression "sea-change" is the one around which the stanza is built. It means changed by the action of the sea. What transformations are mentioned? What is a fathom? What sound comes to your ear in the final lines? Characterize it. Do you like the music of these lines?

SEA SONG, A

(Cunningham—IV—229.) This is an exquisite piece of music, expressing the spirit of the sea and the splendid sense of freedom known to the true mariner. It has no superfluous word in it and each sound is a fragment of the music of the whole. Read the first stanza aloud and note the wonderful rhythm that is the rhythm of the sea. The first two lines suggest the undulations of the verses. The second stanza has been omitted, and for the sake of the beauty of the whole is quoted as follows:

O for a soft and gentle wind!
I heard a fair one cry;
But give to me the snoring breeze
And white waves heaving high;
And white waves heaving high, my lads,
The good ship tight and free,—
The world of waters is our home,
And merry men are we.

In this stanza, we have the answer of the true sailor to the landsmen who wishes for fair weather and a smooth sea. What is the force of "snoring" in this stanza? The feeling of security and happiness on the rough sea is expressed here. What is meant by the "horned" moon? The music of the storm is audible in the third stanza and with it a wonderful exaltation of spirit that is born of freedom. What is meant by the "hollow oak"?

SECRET OF THE BRIER BUSH, THE

(Seton—II—154.) This little selection is very suggestive of the wonderful adaptiveness of Nature. When the rose bush had no thorns, who were its enemies? Why was the rabbit not an enemy to the brier bush? What was his reward? Why is the brier bush a good refuge for the rabbit?

SERVANT OF ALL, THE

(Keary—III—217.) What is a swineherd? Is it an enviable position? Whom did Carl meet first? What piece of news did he hear? Whom did he meet next? What service did he render? What excuse did he make for the donkey's being unreasonable? What was the next service? Was the rabbit reasonable? What did he do for the beggar? What risk was he running with his pigs? **Enchanted**, under the spell of spirits.—**Cobbolds**, earth sprites that inhabit mines and caves. Whom did he stop to help next? When he lifted the weight from the worm did he know he would lose his pigs? What spirit did he manifest when he found them gone? What did Carl find in the market place? What was his answer when the old man asked him what he had been doing in the wood? Who were the witnesses? What was the result? How did Carl manifest his modesty?

SETON, ERNEST THOMPSON

Artist, author and lecturer. Born at S. Shields in England in 1860. He lived both in Canada and the west and was educated at Toronto Collegiate Institute and the Royal Academy, London. He became official naturalist to the government of Manitoba, and later studied art in Paris. He is now a well-known illustrator. Among his best known books are, "Wild Animals I have Known," "Biography of a Grizzly," "Wild Animal Play for Children," "Lives of the Hunted," "Animal Heroes," "The Natural History of the Ten Commandments," etc.

Selections: II, 3, 154.

SEWELL, ANNA

Very little knowledge about this writer seems accessible except that she was an Englishwoman, who died unmarried, shortly after the publication in 1877 of the book, "Black Beauty." This book made her famous, and a selection from it is given on page 318 of the fifth reader.

SHAKESPEARE, WILLIAM

Born at Stratford-on-Avon, Warwickshire, England, April 23, 1564; educated at the grammar school in Stratford; married Anne Hathaway in 1582, and about 1586 left Stratford for London. Here he became known as a skillful adapter of plays and a little later as a writer of original merit. For twenty years he seemed to be very prosperous in his chosen profession and retired about 1611, to Stratford, where he died April 23, 1616. Perhaps the best guide for the beginner, just making the acquaintance of this great author, is Dowden's "Shakespeare Primer," published by the American Book Company. Dowden's larger work entitled "Shakespeare, His Mind and Art" (Harpers), is, in the judgment of many competent students, one of the sanest critical volumes accessible, while Sidney Lee's "Life of Shakespeare," published by The Macmillan Company, presents the latest conclusions on the many controverted questions connected with his career. The editions of Shakespeare's works and the various books written about him are almost innumerable. Among the many good editions of his plays some of the best for school use are Rolfe's (American Book Co.), Hudson's (Ginn), and The Arden (Heath)

Selections: 4, 96, 120; V, 166, 178, 220, 273.

SHARP, DALLAS LORE

An educator and clergyman, born at Haleyville, N. J., in 1870. He graduated from Brown University and later from a Boston school of Theology. At one time he was on the staff of the "Youth's Companion." He is author of "Wild Life Near Home." "Watcher in the Woods," and "Roof and Meadow."

Selections: III, 108; IV, 250; V, 90.

SHERMAN, FRANK DEMPSTER

An American educator and well-known writer of light verse. He was born at Peekskill, N. Y., in 1860. He graduated from the Columbia School of Architecture. He was made instructor in the department of architecture and later adjunct professor. He is author of "Madrigals and Catches," "New Waggings of Old Tales" and "Lyrics for a Lute." For children he has written "Little Folk Lyrics."

Selections: III, 27, 177; IV, 238.

SHOOTING MATCH AT NOTTINGHAM TOWN, THE

(Pyle—IV—166.) This is taken from Howard Pyle's "Robin Hood." **Burghers**, freemen or citizens.—**Range**, the space limited for the march.—**Pace**, about three feet.—Fix in mind this gay picture of lords and ladies and the excitement that prevailed. Read aloud the herald's rules of the game until they are understood. Who was Robin Hood? Why did the sheriff look for him there? **Lincoln green**, a color associated with a kind of cloth for which Lincoln, England, was once famous, and worn by Robin Hood and his band of archers,—**Clout**, the center of the target, usually a piece of cloth or leather. Around the clout is a ring of black and still around that, on the outside of the target, a white ring.—**Yeoman**, a man who had free land of forty shillings by the year.—What was the sheriff's argument that Robin Hood could be no one of the four strangers? **Yew**, bow made from the wood of the yew-tree.—**Dais**, a raised seat or platform.—When the sheriff gave the prize to Robin Hood, what offer did he make him? What reply did he get? What effect did Robin's answer have on the sheriff? **Murrain**, a disease of cattle; the expression as used in the text means the same as "plague take you." Sherwood Forest was the home of Robin Hood and his outlaws. What was the occasion of this motley company in Sherwood forest? **Hind**, a peasant.—What was the exciting incident of the Sheriff's dinner table? In what spirit was this action performed

by Robin Hood? Was there a reason for his not being at close range? What effect did this scroll have upon the sheriff? Why?

SILL, EDWARD ROWLAND

An American poet and essayist, born at Windsor, Conn., in 1841. He graduated at Yale in 1861 and after several years of teaching in the east, was made principal of the Oakland, Cal., High School, and later professor of English in the University of California. He returned to the east in 1882. Among his best known writings are "Hermione and Other Poems," "The Hermitage," "Venus of Milo." His best prose is included in a volume called "The Prose of E. R. Sill." He died in 1887.

Selection: V, 62.

SINGING LESSON, THE

(Ingelow—IV—156.) What are the leading characteristics of the nightingale? Are people who are talented usually sensitive? What was the effect of the mistake upon the nightingale's singing? Give the argument the dove used in order to set the nightingale right? In what way was the nightingale acting like an owl? Did the fact that the nightingale needed only to speak in order to create beauty make its responsibility any greater? What do you think was in the look the nightingale gave the dove? What is meant by the fifth line in the fourth stanza? What was the nightingale's mood when she sang again? Why was she not aware of the people that stood below? Do you think the poet confines the thought in this poem to singers? What class of people can be compared to the nightingale? Did the dove have a mission? What class of people can be compared to the dove?

SIR BOBBIE

(Platt—II—53.) What is there to account for the different ambitions of young children? Explain the qualities expected in a real knight. What sort of lives do they lead? What was Bobbie's first knightly act? Mention others that followed. Does knightly conduct apply

to the treatment of animals? Explain how this is in keeping with the real spirit of knighthood? What was the really big test of Bobbie as a knight? Did he prove himself? What reward was in store for him? Why did he wish his pony spoken of as a "steed?" Why did his mother speak of his having won his spurs fairly? Do knights have spurs? What did his mother mean by tapping him on the shoulder and saying, "Rise! Sir Bobbie"?

SIR CLEGES AND THE CHRISTMAS CHERRIES

(Darton—III—60.) How did Sir Cleges come to be poor? What feelings were in his heart when he discovered the cherries? What was their first impulse after he and his wife found they were real cherries? Why did Sir Cleges have trouble with the porter? What did the porter make him promise if he let him in? **Churl**, a term of contempt, in this connection meaning "country jake."—What quality did the porter, the usher and the steward have in common? How did the King receive Sir Cleges' gift? What reward did the knight ask for? What was his motive in punishing these men? How did Sir Cleges happen to see the King again? What was the result? What was it that made Sir Cleges a true knight?

SMITH, ANNA HARRIS

Selection: IV, 107.

SOMEBODY'S MOTHER

(Anon.—IV—148.) What feeling results from reading the first stanza? Why are old people timid? In the second stanza we have a contrast with the first, in the active bustling children probably going or coming from school? Were the children purposely indifferent to the old woman? What sort of a boy gave her assistance? Is there any point to his "whispering low"? Why do we owe attention to the aged?

SNOW

(Dodge—III—93.) In how many ways are snow flakes, like feathers? In how many ways are clouds like birds?

What real work do the snow flakes do? How can a snow flake kiss a face? Be sure to express the first two lines of each stanza as spoken by a person, probably a child, to the snow flakes and the last two lines of each stanza as the reply of the snow flakes.

SNOWDROP

(Tennyson—IV—237.) How and where does the snowdrop bloom? Why is it called a "February fair-maid"? How is the expression "solitary firstling" accurate? In what way is the snowdrop prophet of "the gay time"? Could you describe this poem in any term that would be applicable to the snowdrop?

SONG, A

(Browning—IV—131.) This is the first song that Pippa sings as she starts out to enjoy her one holiday (see "A Spring Morning"). Among the great ones whose lots she envies is Monsignor, the Bishop. She wishes that she might be in his place since it seems that God's love is best of all. As she contemplates this there comes to her a sense of sharing in God's love and she sings the little song of the selection. From the sentiment of this poem, would you think the poet believed that God's presence filled our earth? In what sense can each work only as God wills? Is the term puppet meant to characterize a creature without a will? If we were literally God's puppets, how would it alter our moral responsibilities?

SONG, A

(Riley—V—78.) Look through the poem and see if all the songs the poet refers to can be heard with the ear? In what sense do you think the word song is used? Where, then, is it that the real song exists?

SONG-SPARROW, THE

(Van Dyke—III—6.) How old would a child likely be when he first began spelling the name of the smallest bird? Does the word "smallest" here really refer to bird,

or is it not meant to modify "name"? What is meant by a "gentle-joyful song"? What justifies the poet in speaking of March as the time when "snow returns to hide the earth"? How can the heart be warmed with mirth? What is meant by a "Joseph's coat"? What color do Quakers wear? Does the poet think the song-sparrow a well-dressed bird? Is there anything in the third stanza to indicate the poet's idea about clothes and outward appearance? What quality of the bird is described in the fourth stanza? How does the song-sparrow tell that "lowly homes to heaven are near"? Does he do this knowingly? Sum up all the qualities of the song-sparrow that make him the poet's choice? Are these same qualities valuable in human beings?

SOUTHEY, ROBERT

Born at Bristol, England, Aug. 12, 1774, educated at Oxford, with the plan of taking holy orders, but soon gave this up and entered the field of authorship. His reputation as a writer during his life was immense, but, it seems, has steadily declined since his death. His "Life of Nelson" is regarded as one of the standard biographies, while his "Battle of Blenheim" and "The Holly Tree" are found in most general collections of poetry. Died March 21, 1843. Life in English men of Letters series.

Selection: V, 93.

SPRING IN KENTUCKY

(Fox—V—304.) Why the term Bluegrass when speaking of Kentucky? This is a fine piece of description in which every word has its own significance. In what sense may the earth be called spiritual? Why speak of "shy green" as applied to the earth's covering? What does the author mean by newly washed skies? **Starling**, a bird originally from Europe, brown, glossed with black, and having the extra muscles that make the perfect vocal mechanism.—What picture suggests itself by the line "all singing as they sang at the first dawn"? What is the significance of Mars being the morning star? What is

the force of "red" as applied to Mars? What is the effect of the description in paragraphs three and four? Note the number of sounds suggested. To what extent do we comprehend and enjoy natural phenomena through the sense of hearing?

SPRING MORNING, A

(Browning—V—206.) This little poem is a song taken from Browning's dramatic poem "Pippa Passes." Pippa is a little factory girl employed in the silk mills in northern Italy. She has but one holiday in the year and she is determined to make the most of every second of it. She tries to imagine herself each of the four persons in turn whose lot she considers most enviable. First is Lady Ottima and her guilty lover. As Pippa passes on new year's morning, the shrub-house in which these lovers are talking over the murder of Ottima's husband, she sings this little song. They, hearing, are consumed with remorse and set about the expiation of their guilt. The little song is an expression through the pure and inexperienced soul of a young girl, of the author's deep faith in life being right and the world sound at the core. In eight short lines are condensed the beauty of a new day and the joy of life that comes to the soul that has faith. Note the process of narrowing through the first three lines. Can you see the reason for it? What imagery is suggested by lines four, five and six? Is physical delight expressed in this poem? Is there spiritual joy as well?

STAR-SPANGLED BANNER, THE

(Key—IV—243.) This poem was written by Francis Scott Key on Wednesday morning, September 14, 1814, when the British forces were attacking Baltimore (War 1812.) The flag referred to was the one flying over Fort McHenry. Key was temporarily prisoner on the British flag ship. Having waited through hours of terrible suspense during the bombardment of Fort McHenry, on the morning of the 14th, through a rift in the fog, and smoke, he discovered the Stars and Stripes still proudly defiant, and immediately wrote the Star-Spangled Banner, our national

anthem. What is the all-important question expressed in the first stanza? To what does "towering steep" refer? **Vauntingly**, boastingly.—**Havoc**, destruction. Key had seen the burning of Washington, and expected a similar fate for Baltimore. **Pollution**, staining, making vile.—What is meant by the reference to "hireling and slave" in the third stanza? What does the author think should be the fate of the British? What is the one central idea in the last stanza?

STEADFAST TIN SOLDIER, THE

(Andersen—III—237.) This selection is one of the finest of its kind. Nothing of the adventures of the little soldier with one leg must be lost. Why is reference made in the first paragraph to the new world of the toy soldiers?—**Uniform**, a dress of given style worn by persons belonging to some company or body for the purpose of distinguishing them as members of that body.—Why did the hero of this story have but one leg? What was the first exciting thing that happened to the tin soldier? **Waxen**, made of wax.—**Swans**, large, web-footed, long necked birds, noted for their grace on the water.—**Gauze**, a light open-woven material. What was the main attraction of the little maiden for the tin soldier? How was the conduct of the paper maiden and the tin soldier different from that of the other toys? What was the first calamity that befell the tin soldier? Why did he not think it proper to shout while in uniform?—**Undaunted**, fearless.—Give the experience in the paper boat. What was the outcome of it? What was the conduct of the tin soldier through all these happenings? **Perilous**, dangerous.—**Sylph**, a slender, beautiful girl.—What was the final tragedy of the soldier? Why was it fitting that the paper maiden should be blown into the fire with the tin soldier? What is significant in the form in which his remains were found? Did you admire him? Why?

STEP BY STEP

(Holland—IV—194.) The title of the poem is usually printed as "Gradatim." "Gradatim" is a Latin adverb

meaning gradually, or step by step. This suggests the idea of the poem, which is that in the striving of the soul after higher things we must begin at the bottom and gradually build up. There is no such thing as attaining spiritual perfection at a bound. Holland's work is of special value for young people because of its sound moral suggestions. And these are so beautifully expressed that we are not aware that he is preaching to us.—State the thought of the first stanza. Explain the picture suggested by the word "ladder" and the way it is made. What is the main thought of stanza 2? Of the third stanza? Is the picture of climbing the ladder still carried along by the reader? What two stages in spiritual experience are suggested in stanza 4? Are we likely to miscalculate our real worth? Why? (Stanza 5.) What line is repeated with slight variations in stanzas 4, 5 and 6? Of what value are hopes, aspirations, resolves, prayers? What else is needed? What is the result of beautiful thoughts without fine action? (Stanza 7.) What seems to you to be the great thought of the poem? Do you see anything which the author gains by beginning and closing with the same lines?

STEVENSON'S LETTER

(III—227.) The little daughter of Henry C. Ide, ex-chief justice of Samoa, was the little girl to whom Stevenson willed his birthday. Her name was Annie H. Ide and by the conditions of the will, her middle name was changed to Louisa. What had the little girl evidently sent to Stevenson in reply to his will? What did these prove to him? **Peers**, equals.—In what points did he consider himself and the name-daughter equals? How was it that Louisa became a month and twelve days younger after her adoption? **Registered**, written down officially or legally.—**One-horse shay**, a reference to the vehicle in Holmes's poem called "The Deacon's Master-piece." This vehicle was so constructed that no part was stronger than any other in consequence of which when it wore out, it all fell to pieces.—**Revered**, honored.

STEVENSON, ROBERT LOUIS BALFOUR

Born in Edinburg, Scotland, November 13, 1850; educated at the University of Edinburg; studied law but never practiced it; wrote "An Inland Voyage," 1878, "Travels with a Donkey," 1879; and the success of these books was followed by a series of romantic stories, such as "Treasure Island," a famous book for boys, "The Strange Case of Dr. Jekyll and Mr. Hyde," "Kidnapped," etc. "The Child's Garden of Verses" shows great genius in grasping clearly the child's point of view. Stevenson was a life-long invalid, the last years of his life being spent in the Samoan Islands where he had built a home called "Vailima" near Apia. Here he died December 3, 1894, and was buried at the top of the mountain on which his home was located. Stevenson's works may be had in a uniform edition published by Chas. Scribner's Sons, New York City. A brief biography appears in the series called "Biographies of Great Scots." A more elaborate memoir is that by his cousin, Graham Balfour.

Selections: II, 9, 60, 73; III, 247; IV, 40, 115.

STONE, GERTRUDE L.

Author (with M. Grace Fickett) of "Everyday Life in the Colonies."

Selection: IV, 186.

STORY OF ASLAUG, THE

(Anon.—II—158.) What possible reason could the wicked people have for harming Aslaug? Was there anything appropriate in the hiding place her grandfather prepared for her? Is there anything in the name of the woman to whose house the old man came, that shows her character? What motive had she in allowing them to stay all night? Scowled, looked cross.—Why was she angry when the old man took the harp to the barn with him? Why did they kill Aslaug's grandfather? How were they disappointed in the harp? In what way did Grima take her spite out on Aslaug? Would you expect a woman like Grima to appreciate the riches she had in Aslaug? Tell how Aslaug happened to meet Prince

Ragnar. How did the sailors know she was not Grima's daughter? Why would Aslaug not promise at first to marry the prince? What did the prince do about it? Did he keep his promise? What treatment did Aslaug give to Grima in return for her cruelty? Why would you expect this of her?

STORY OF FIDO, THE

(Lang—III—211.) What qualities in the dog make him particularly useful and companionable to man? What is the first evidence in the narrative of sympathy between Fido and his master? Give all the evidence there is that Fido was behaving with intelligence? Was the Master justified in shooting Fido in view of the conduct of the dog? What was the final evidence of the dog's intelligence and faithfulness?

STORY OF MY LIFE, THE

(Keller—IV—204.) This is a selection from a book by Helen Keller, called "The Story of My Life." What would you judge to be the circumstances of her parents? What were her natural endowments, judging from the early incidents she relates? How old was she when her illness came? What passage in the selection tells you this? Imagine the sensation of being blind and deaf. Upon what sense did she depend most for her information? What was her first lesson with Miss Sullivan? Why did she consider the most important day in her life the one on which Miss Sullivan came? What was the first difficulty she encountered in her education? What was the incident that solved this difficulty? Why did this experience afford her such deep joy? How old was Helen when she wrote the letter to Whittier? Where was she? What are the remarkable features of the letter? What powers of mind would likely be stronger in a person who had lost sight and hearing than in a normal individual? What is the bond that would unite this child and the poet Whittier?

STORY OF JOSEPH, THE

(Anon.—II—75.) This is a story from the bible adapted for the child's comprehension. It is found in the thirty-seventh chapter of Genesis. Why do you think it was that Joseph was his father's favorite? What was the cause of his brother's hatred? What was the need of someone to watch the flocks in those days? Why did Joseph's father send him to the field? What did the brothers plot against him? Why did Jacob believe so readily the evidence of the bloody coat? Was Joseph's lot really made worse or better by his brother's selling him? What happened that brought Joseph and his brothers together again? What spirit did he show toward them? What was the first question he asked? Did the brothers really do him any harm? Had they intended to?

STORY OF PETER RABBIT, THE

(Potter—II—102.) Do any of these little rabbits have names that sound like they belonged to rabbits? What kind of a home could a rabbit have in a sandbank? What do rabbits eat? Why did the mother tell them they could go into the field but not into Mr. McGregor's garden? What was the difference between Peter's conduct and that of his brothers? Why did Mr. McGregor seem so angry with Peter? Why had a net been put in the garden? What saved Peter when he got into the net? Why did Mr. McGregor say, "I'll catch him one of these days"? What stone wall did Peter run up against? Why did the mouse act as she did? From what Peter's mother said, what sort of rabbit do you think he was? Why was he not well that evening? What was the reward of the good rabbits that night?

STORY OF RUTH, THE

(Bible—IV—245.) The story is found in the first and second chapters of Ruth. The name "Ruth" is Hebrew, meaning "friend." Be sure to recall the fact that Ruth and Orpah were not of Hebrew birth while the family of their husbands was. When Naomi had decided to return

to the land of Judah, what was her advice to the two daughters-in-law? From her manner of addressing them what would you say in regard to her feeling for them? What was the difference in the decisions of the two? Had the Jews and the Moabites different gods? When did Naomi and Ruth arrive in Bethlehem? What were Ruth's reasons for asking to go into the field and glean corn after Boaz? Does "corn" refer to the kind we know? The gleaners were the ones who followed after the reapers and picked up the loose ears that were overlooked. It was a humble occupation and engaged in by the poor. What was Boaz's attitude to his servants? What was it that attracted the attention of Boaz to Ruth? What was the result of it in his treatment of her? What quality was it in this woman that was most prominent in her conduct?

STORY-TELLING GAME, A

(Ward—III—23.) What does the mother mean when she says "It's weeks since I caught" a story? What plan does the aunt suggest for sending a story into the mother's brain? Where does the story take place? Who are the chief actors in the story? What is the character of each? How does the queen show her character? How does the king show his? In addition to pleasing the queen what was a fine result from the King's action? What does the author mean by the "black speck" in the queen's heart?

STRANGER, THE

(Tabb—IV—183.) The poet makes the stranger represent the vision of the individual as seen of others' eyes. Does the mask signify anything as to which the author might deem the truer vision? What is there in the poem to indicate that the writer does not consider this difference in vision a tragedy? In Holmes' "Autocrat" we find the same theme touched on in the discussion of the three Johns. In addition to the John I recognize as myself, and the John other people think me to be, there is the John I really am.

STRAW, THE COAL, AND THE BEAN, THE

(Andersen—II—108.) A version of one of Hans Christian Andersen's stories for children. Have you ever noticed the black seam on beans? What made friends of the straw, the coal and the bean? What did they decide to do? What happened when they came to the stream? Do you see what amused the bean? How hard did she laugh? Where did she find help?

SUGAR CAMP, THE

(Warner—IV—196). The book called "Being a Boy" by Mr. Warner has a chapter devoted to the description of the sugar camp from which this selection is taken. What are the essential steps in sugar and syrup making? Is the larger part of this narrative from the viewpoint of the grown-up or the boy? What incidents prove the author's sympathy with the boy?—**Qui vive**, a Latin expression literally translated meaning "who goes", but in general signifying on the alert. **Unobstructedly**, without obstacles.—**Sap-yoke**, a frame for carrying buckets on the shoulders.—**Affectations**, pretenses.—**Congeaed**, hardened.

SUNBEAM, THE

(Anon.—II—65.) Have you ever seen the sun rise? Can you see the sun's light before you see his face? Do birds wake up as soon as the sun rises? How do you know when they wake up? Whom did the sunbeam wake after the birds? What did it do? Who was the next after the rabbit? What did they do? Who came after the chickens? What is the first thing the bees did? Who was the last one to be wakened by the sunbeam? What did he do? How did the animals put him to shame? What feeling is expressed in the little verse?

SUNDAY IN CENTRAL PARK

(Matthews—V—313.) This description is taken from a work by Brander Matthews called "Vignettes of Manhattan." The term vignette indicates a picture, with a background shading off gradually. The selection gives us a number of glimpses into Central Park with nothing par-

ticularly important to be impressed but just the little snapshots here and there as the casual observer would take them in strolling through. What sort of an atmosphere gives that "unfathomable" appearance to the sky? **Aquatic.** Growing in water.—**Mall.** A level shaded walk.—**Sequestered.** Quiet, protected.—**Cosmopolitan.** From all parts of the world.—**Lozenges.** Small cakes of sugar or confections.—**Pedestrians.** Those afoot.—**Landaus.** Two-seated carriages, having double top, the fore part of which can be removed and the back part folded up.—**Hansom.** A low, two-wheeled, one-horse cab, closed in front by a lid-like apron and having the driver's seat back of the top.—**Tandem.** Horses hitched one before the other.—**Coupes.** Low, four-wheeled, two-seated closed carriages, with outside seat, for the driver.—**Phaeton.** A light four-wheeled carriage, open at the sides and having a top.—**Four-in-hand.** Four-horse team.

If one should try to characterize the impressions from this scene as a whole, one could say that there was a cosmopolitan air and a sense of leisure that indicated a holiday humor. Suggest that the pupil make a list of the various nationalities mentioned, also that he note the various situations that indicated a holiday spirit.

SUSIE'S DREAM

(Dayre—II—5.) Where on the farm do you usually find a haystack? Why is it put there? Do you think the hen spoke in her own or in Susie's language? Was her first question a natural one? Why did she ask if the baby could scratch in the ground for worms and if she could say "peep, peep"? Were they silly questions? Was it what you might expect of an old mother hen to call the baby "queer" and say she would not trade one of her chickens for it? What makes you think the duck talked in its own language? What did the duck look for in the baby sister? What did she say about her? Would you expect that of a duck? What did the sheep ask? Why did she conclude her lambs were worth twice as much? What did the cat ask? What was the cat's discovery in regard to the baby? How was her conduct different from

that of the other animals? What was the effect upon Susie? How did it end? Why did Susie have such a dream?

SWALLOW AND I, THE

(Anon.—II—136.) What time in the year do the lilac or cherry blossoms come? Why did the swallow twitter with delight? Could a swallow fly a hundred miles in a day? What did she say when asked if she was tired? Where had she been? Why did she go? What does the swallow mean by saying she is "ever on the wing"? What kind of a suit is a "sober" suit?—**Nestlings.** Young birds. What became of the little birds she had the year before? Where had her home been before she went away? Where does she intend to live now? Use this in dramatic form and have it acted.

SWIFT, JONATHAN

Born in Dublin, Ireland, November 30, 1667. Educated at Trinity College, Dublin. The years of his early manhood were spent as secretary in the household of Sir William Temple, at Moor Park. Swift's best known books are the "Tale of a Tub," "The Journal to Stella" and "Gulliver's Travels." The first ridicules pedantry in religion and literature. The second is a record of his inmost thoughts and feelings about people, politics, himself, written for Stella. The third is one of the greatest books in our language, equally fine either as mere story of fanciful adventure or as a magnificent satire on the English in particular and on mankind in general. The last two books of Gulliver show that Swift's gloomy misanthropy had increased until everything was distorted. Swift was afflicted with an incurable brain disease and in his final years he suffered constant torture. His tragic career came to a close October 19, 1745. "Go, traveler," says his epitaph, written by himself, "and imitate if you can a man who was an undaunted champion of liberty."

Selection: V. 158.

TABB, JOHN BANNISTER

A poet born in Virginia in 1845. He was educated by

private tutors and studied music in Baltimore. He served during the Civil War, and was held prisoner, 1864-65. He later taught in several schools and in 1884 was ordained a Catholic priest. His poems are mostly lyrical, some of the best known collections being "Poems Grave and Gay," "An Octave to Mary," and "Quips and Quiddits."

Selections: III, 59, 174; IV, 116, 183.

TAYLOR, JANE

Born in London in 1783, and died in 1824. Her first production which appeared in print was the poem of "The Beggar Boy." With her sister Ann, she gave much attention to juvenile works. Other productions of the author are "Essays in Rhyme on Morals and Manners" and "The Pleasures of Taste and Other Stories."

Selection: IV, 179.

TENNYSON, ALFRED, LORD

Born at Somersby, Lincolnshire, England, August 6, 1809. The scenery and spirit of Lincolnshire enters largely into his writings. In company with his brother, Charles, he published a volume, "Poems by Two Brothers," in 1827; entered Trinity College, Cambridge, where he formed the friendship of Arthur Henry Hallam, who died in 1833 and grief for whose death forms the inspiration of "In Memoriam." Tennyson published a volume of poetry in 1830, another in 1832 and '33, and then remained silent for about ten years. These ten years, however, were not wasted, but spent in careful preparation and writing, so that when he came before the public in 1842 his work was at once hailed as that of a master hand. "The Princess" appeared in 1847, "In Memoriam" in 1850 and "Idylls of the King" in 1859. These latter were not finally completed until the 1886 volume, which contained the part called 'Balin and Balan.' Some of his more famous briefer works are "The Lady of Shalott," "Enoch Arden," "The Brook," "The Palace of Art," "The Two Voices," "Locksley Hall" and "Locksley Hall Sixty Years After." Tennyson also wrote a number of dramas,

three of them, "Queen Mary" (1875), "Harold" (1876), and "Becket" (1884), filling out the important gaps in English history not dramatically treated by Shakespeare. Other dramas are "The Falcon," "The Cup," "The Promise of May," and "The Foresters," the latter of which was produced by Augustin Daly. By common consent, Tennyson is ranked at the head of modern English poets. In 1850 he was made Poet Laureate, succeeding Wordsworth in that position. He died at Aldworth, Surrey, October 6, 1892, and on the 12th of that month was buried in Westminster Abbey near the grave of Chaucer. The best single volume complete edition, of his work, is that published by The Macmillan Company, New York City. The authoritative memoir, by his son, Hallam, is published in two volumes by the same house. A cheaper biography of merit is that by Arthur Waugh, while a standard book for one just beginning a systematic study of Tennyson is a little volume by Dr. Henry Van Dyke called "The Poetry of Tennyson," published by the Scribners.

Selections: IV, 57, 174, 237; V, 59, 191, 322.

TENT SCENE, THE

(Shakespeare—V.—220.) This passage is taken from the first part of the third scene of the fourth act of "Julius Caesar," a part of the famous quarrel scene. Let the class divide up into twos and read this passage in real dramatic fashion. Let each Brutus and Cassius try to put into the language of his part just what he feels the originals put into it. But they must understand clearly just what it all means.—What charge does Brutus make against Cassius? Does Cassius deny it? Which one seems to control his temper best? Give illustrations. Does Brutus seem to taunt Cassius? Where does he say the meanest things to Cassius? Why is Brutus not afraid of Cassius? Study carefully Brutus's explanation of the causes leading to the quarrel. Do you understand how he was willing to use money wrongfully secured, while unwilling to so raise it himself? Study carefully the

speeches by which they come to better terms. Which one deserves most credit for his kindly attitude? How does Cassius explain his inability to control his temper? What note of humor in Brutus' last speech?—Select and commit your favorite speeches.—**Noted.** Stigmatized, said mean things about.—**Nice.** Trivial. What is an "itching palm"? The following line explains.—**Ides of March.** The fifteenth day.—**What villain, etc.** What does this question mean?—**Grasped thus.** What action went with these words?—**Bay.** Bark at.—**Drachmas.** Greek coins.—**Counters.** Pieces of money. Why does Brutus speak so contemptuously of them?—**Rived.** Split.—**Olympus.** The mountain on which the gods lived.—**Conned by note.** Learned by heart.—**Plutus.** The god of wealth.—**Yoked with a lamb, etc.** Do you think Brutus correctly analyzes his own character in these lines?

THAXTER, CELIA

Born at Portsmouth, New Hampshire, June 29, 1863. Her father was the keeper of the lighthouse on the Isles of Shoals, and here at Appledore most of her life was spent. The mystery of the sea and the meditations inspired by her natural surroundings found lodgment in her work. Died August 26, 1894. Her works are published by Houghton, Mifflin & Company, Boston, Mass.

Selection: IV, 254.

THEATER IN OUR BARN, THE

(Aldrich—V—9.) This is a portion of a chapter taken from the book called "The Story of a Bad Boy." The central figure in this episode was left to the care of a Puritanical old grandfather and aunt in the absence of his parents, and in a chapter called "Lights and Shadows," he recounts the incidents of his adjustment to this new life, the experience in the selection being one of them.—**Managerial.** Belonging to a manager, or schemer. The reference to Prince of Denmark, the King, the gravedigger and fair Ophelia indicates that the Shakespearian roles were undertaken by this management. Bring to the

class the humor of these situations, such as the trick of the curtain, the price of admission and the Tell performance.—**Injunction.** A judicial order requiring the party to do or refrain from doing some specified thing.—**Malestrom.** A great whirlpool.—There is no point to this selection more than an appreciation of its fine style and excellent humor. This would be a good opportunity to go somewhat into the essentials of humor.

THOMPSON, JAMES MAURICE

An American novelist, poet and journalist, born in Fairfield, Indiana, in 1844. His boyhood was spent in the south. He served in the Confederate Army, and after the war returned to Crawfordsville, Indiana, where he practiced law and civil engineering. He was State Geologist from 1885 to 1889. He died in 1901. His best known writings are his poetry, "My Winter Garden" and "Alice of Old Vincennes."

Selection: V, 202.

THOREAU, HENRY DAVID

Born at Concord, Mass., July 17, 1817; graduated at Harvard in 1837; taught school for a while and spent most of his life quietly at Concord. He was rather eccentric in his manners and method of life. His writings, of which "Walden" is perhaps the best known, are noted for the intimacy of their touch with nature. Died May 6, 1862. His collected works are published by Houghton, Mifflin & Co., Boston, Mass., and the most satisfactory account of his life is that by F. B. Sanborn in the American Men of Letters series.

Selection: V, 34.

THREE BEARS, THE

(II—69.) Hardly any other folk tale, ancient or modern, is a greater favorite with children than this of the three bears. It is generally used in some such simplest form as that given here, which preserves the in-everything about them, especially their voices. But these

simplified forms sacrifice the moral of the story as it exists in the original. The main interest in reading rests in reproducing the three sizes by means of the voice and children take great delight in doing so.

So with this one suggestion in regard to the story as found in the reader, it seems worth while to reproduce the real "Story of the Three Bears" as Robert Southey wrote and published it in his strange old book called "The Doctor." You will find much to stimulate thought in the changes made and in the omissions wherever you find it in readers.

THE STORY OF THE THREE BEARS

A tale which may content the minds
Of learned men and grave philosophers.

—Gascoyne.

ONCE upon a time there were Three Bears, who lived together in a house of their own, in a wood. One of them was a Little, Small Wee Bear; and one was a Middle-sized Bear, and the other was a Great, Huge Bear. They had each a pot for their porridge, a little pot for the Little, Small, Wee Bear; and a middle-sized pot for the Middle Bear, and a great pot for the Great, Huge Bear. And they had each a chair to sit in; a little chair for the Little, Small, Wee Bear; and a middle-sized chair for the Middle Bear; and a great chair for the Great, Huge Bear. And they had each a bed to sleep in; a Little bed for the Little, Small Wee Bear; and a middle-sized bed for the Middle Bear; and a great bed for the Great, Huge Bear.

One day, after they had made the porridge for their breakfast and poured it into their porridge-pots, they walked out into the wood while the porridge was cooling, that they might not burn their mouths, by beginning too soon to eat it. And while they were walking, a little old Woman came to the house. She could not have been a good, honest old Woman; for first she looked in at the window, and then she peeped in at the keyhole; and seeing nobody in the house, she lifted the latch. The door

was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that anybody would harm them. So the little old Woman opened the door, and went in; and well pleased she was when she saw the porridge on the table. If she had been a good little old Woman, she would have waited till the Bears came home, and then, perhaps, they would have asked her to breakfast; for they were good Bears,—a little rough or so, as the manner of Bears is, but for all that very good-natured and hospitable. But she was an impudent, bad old Woman, and set about helping herself.

So first she tasted the porridge of the Great, Huge Bear, and that was too hot for her; and she said a bad word about that. And then she tasted the porridge of the Middle Bear, and that was too cold for her; and she said a bad word about that too. And then she went to the porridge of the Little, Small, Wee Bear, and tasted that; and that was neither too hot, nor too cold, but just right; and she liked it so well, that she ate it all up; but the naughty old Woman said a bad word about the little porridge-pot, because it did not hold enough for her.

Then the little old Woman sate down in the chair of the Great, Huge Bear, and that was too hard for her. And then she sate down in the chair of the Middle Bear, and that was too soft for her. And then she sate down in the chair of the Little, Small Wee Bear, and that was neither too hard nor too soft, but just right. So she seated herself in it, and there she sate till the bottom of the chair came out, and down (she) came....plump upon the ground. And the naughty old Woman said a wicked word about that too.

Then the little old Woman went upstairs into the bed-chamber in which the three Bears slept. And first she lay down upon the bed of the Great, Huge Bear, but that was too high at the head for her. And next she lay down upon the bed of the Middle Bear; and that was too high at the foot for her. And then she lay down upon the bed of the Little, Small, Wee Bear; and that was neither too high at the head, nor at the foot, but just

right. So she covered herself up comfortably, and lay there till she fell fast asleep.

By this time the Three Bears thought their porridge would be cool enough; so they came home to breakfast. Now the little old Woman had left the spoon of the Great, Huge Bear, standing in his porridge.

"SOMEBODY HAS BEEN AT MY PORRIDGE!"
said the Great, Huge Bear, in his great, rough, gruff voice. And when the Middle Bear looked at his, he saw that the spoon was standing in it too. They were wooden spoons; if they had been silver ones, the naughty old Woman would have put them in her pocket.

"SOMEBODY HAS BEEN AT MY PORRIDGE!"
said the Middle Bear, in his middle voice.

Then the Little, Small, Wee Bear looked at his, and there was the spoon in the porridge-pot, but the porridge was all gone.

"SOMEBODY HAS BEEN AT MY PORRIDGE, AND HAS EATEN IT ALL UP!"
said the Little, Small, Wee Bear, in his little, small wee voice.

Upon this the Three Bears, seeing that some one had entered their house, and eaten up the Little, Small, Wee Bear's Breakfast, began to look about them. Now the Little old Woman had not put the hard cushion straight when she rose from the chair of the Great, Huge Bear.

"SOMEBODY HAS BEEN SITTING IN MY CHAIR!"

said the Great, Huge Bear, in his great, rough, gruff voice.

And the little old Woman had squatted down the soft cushion of the Middle Bear.

"SOMEBODY HAS BEEN SITTING IN MY CHAIR!"
said the Middle Bear, in his middle voice.

And you know what the little old Woman had done to the third chair.

"SOMEBODY HAS BEEN SITTING IN MY CHAIR AND HAS SATE THE BOTTOM OF IT OUT!"

said the Little, Small, Wee Bear, in his little, small, wee voice.

Then the Three Bears thought it necessary that they should make further search; so they went upstairs into their bed-chamber. Now the little old Woman had pulled the pillow of the Great, Huge Bear, out of its place.

“SOMEBODY HAS BEEN LYING IN MY BED!” said the Great, Huge Bear, in his great, rough, gruff voice.

And the little old Woman had pulled the bolster of the Middle Bear out of its place.

“SOMEBODY HAS BEEN LYING IN MY BED!” said the Middle Bear, in his middle voice.

And when the Little, Small, Wee Bear came to look at his bed, there was the bolster in its place; and the pillow in its place upon the bolster; and upon the pillow was the little old Woman's ugly, dirty head,—which was not in its place, for she had no business there.

“SOMEBODY HAS BEEN LYING IN MY BED,— said the Little, Small, Wee Bear, in his little, small, wee voice.

The little old Woman had heard in her sleep the great, rough, gruff voice of the Great, Huge Bear; but she was so fast asleep that it was no more to her than the roaring of wind, or the rumbling of thunder. And she had heard the middle voice of the Middle Bear, but it was only as if she had heard some one speaking in a dream. But when she heard the little, small, wee voice of the Little, Small, Wee Bear, it was so sharp, and so shrill, that it awakened her at once. Up she started; and when she saw the Three Bears on one side of the bed, she tumbled herself out at the other, and ran to the window. Now the window was open, because the Bears, like good, tidy Bears, as they were, always opened their bed-chamber window when they got up in the morning. Out the little old Woman jumped; and whether she broke her neck in the fall; or ran into the wood and was lost there; or found her way out of the wood, and was taken up by the constable and sent to the House of Correction for a vagrant as she was, I cannot tell. But the Three Bears never saw anything more of her.

THREE BUGS

(Cary--III--172.) This little story is a sort of concrete sermon on the text, "Live and let live." Not much effort is necessary to make it clear that this is a story of humanity rather than a bug story. What touches in stanzas one and two suggest the likeness between us and the bugs? While it is a very easy thing to push one's philosophy too far, yet it seems reasonably sure that we have here a little allegory of the selfishness and competition of the world and of the evils that may result. The down-trodden and oppressed may turn with a fury that becomes irresistible. What is the way to settle a difficulty like that told of here? (Last four lines.)

THREE LITTLE PIGS, THE

(Grimm--II--140.) The comparative value of straw, sticks and bricks as building material for houses could be discussed. Consider the enemies against which pigs should build. Follow the fate of first, second and third pigs. Make clear that the third pig escaped not because he was bigger or stronger but because he used his wits. Take up in order the episode of the turnips, the apples, and the fair and show how the pig's wits got ahead of the wolf. The grand climax of the water kettle gives still further emphasis to the fact that the pig came out ahead because he used the wolf's own methods, but used them more skilfully than he.

THROSTLE, THE

(Tennyson--IV--51.) The throstle is a missel-thrush called by the people of Hampshire and Sussex the storm-cock, because it sings early in the spring in blowing weather. This poem was finished in February 1889, when Tennyson was recovering from a severe attack of gout. He sat in his kitchen-garden summer-house listening attentively to the different notes of the thrush in order to finish the poem begun in that same garden years before. The cadences of the bird-song are closely imitated by the rapid repetition of certain sounds. The first three lines

of the first stanza represent the song of the throstle, and the last line the words of the listener. Follow this up throughout the poem, separating the song from the comments of the poet. What is meant in the second stanza by the line "Sing the new year in under the blue? Why does the poet ask if the year is so new that the throstle should carol so madly? This poem takes very careful oral reading to bring out its delicate beauty.

TIGER, THE

(Blake—IV—50.) A poem like this eludes a logical analysis. Its splendid power is in its emotional value. If you can succeed in inspiring a sense of mystery and awe in the contemplation of this marvelously fashioned creature, you have done what is most valuable to the child. Have you ever seen a cat's eye in the dark? Imagine what it would be to discover a pair and know they belonged to a tiger! In the light of this, read the first two lines of the poem. Is the body of the tiger unusually graceful? What is the force of "fearful" as applied to "symmetry"? The second stanza suggests the thought that the fire of its eyes must have been caught from some mighty force in nature, and the question is asked "Who has the courage to dream of chaining this force, or the power to execute the idea?" In the third stanza the moral is with respect to both the strength and the art that could construct the heart of this creature and in the same manner make its "dread" hands and feet. In the fourth stanza, we have the figure of the anvil used, and the problem that of forging the terrible brain of the tiger. What is there in the fifth stanza to signify the power of this creative intelligence that must have made the tiger? What is the force of the last question in the stanza? In the sixth stanza what is the only variation from the first? What is the extra significance of the word "dare"?

TIMROD, HENRY

An American poet, born at Charleston, South Carolina, December 8, 1829; died at Columbia, South Carolina, Oct.

6, 1867. He was an author of considerable power. His poems, with memoir by P. H. Hayne, were edited in 1873.

Selection: V, 233.

TO A BUTTERFLY

(Wordsworth—IV—121.) It is truly the Nature-loving Wordsworth that wrote these lines to a butterfly. The habits of the poet are suggested in the first lines. It is this patient sympathetic observation of all nature that has always characterized the work of Wordsworth. A half hour is a long time to spend watching a motionless butterfly if the observer is not devoutly in love with living things. What does the word "self-poised" suggest to the imagination? The body of the poem is made up of the meditations of the poet while contemplating the motionless butterfly. In the last four lines of the first stanza is reflected the poet's wonderful sense of the joy in nature and of the poetry of motion. The second stanza is an appeal to the butterfly to come often to this orchard. In the mind of the poet the presence of the butterfly is necessary to the atmosphere "of sunshine and of song." **Sanctuary.** A place of refuge.—What does the author mean by the "days that were as long as twenty days are now"? See if the child can draw upon his own experience for an illustration of this statement.

TO A WATERFOWL

(Bryant—1818—V—18.) In Bigelow's life of Bryant in the American Men of Letters the following well-known story of the inception of this poem is given: "When he journeyed on foot over the hills to Plainfield on the 15th of December, 1815, to see what inducements it offered him to commence there the practice of the profession to which he had just been licensed, he says in one of his letters that he felt 'very forlorn and desolate.' The world seemed to grow bigger and darker as he ascended, and his future more uncertain and desperate. The sun had already set leaving behind it one of those brilliant seas of chrysolite and opal which often flood the New England skies, and, while pausing to contemplate the rosy

splendor, with rapt admiration, a solitary bird made its winged way along the illuminated horizon. He watched the lone wanderer until it was lost in the distance. He then went on with new strength and courage. When he reached the house where he was to stop for the night he immediately sat down and wrote the lines 'To a Water-fowl,' the concluding verse of which will perpetuate to future ages the lesson in faith which the scene had impressed upon him. . . . Bryant was only twenty-one years of age when he wrote this poem which by many is thought to be the one they would choose to preserve, if all but one of his poems were condemned to destruction."—What is the question of stanza 1? What is the picture brought before the mind by this stanza? What thought is expressed in stanza 2? Does this stanza fill out or make clearer in any way the picture given? What three possible destinations for the water fowl are mentioned in stanza 3? What is the poet's explanation of the fowl's seeming certainty of movement toward its unknown goal? How does this account for the facts brought out in stanza 5? What end does the poet see to this toilsome journey? Why does the picture which the poet has seen impress him so deeply? (Because he recognizes in it an illustration of his own career.) What is the great lesson which this poem presents?—What analogy does the poem present? An analogy between the certain flight of the fowl and "the long way" (course of life). Point out all the respects in which they are alike. What is the feeling that the poem impresses upon the reader?—There is a quiet dignity about the language that fits it for the solemnity of the lesson which it is to convey. The one necessary thing to do with the language is to let the attention dwell upon each word until its whole poetic significance is grasped.

TODAY

(Carlyle—V—22.) The great mystery of time as it comes out of eternity and slips into eternity again is simply and beautifully expressed in this poem. The point

to be made plain is that the "now" and today are all that we have in which to live. What is the force of "blue" as applied to the word "day" in the second line of first stanza? In the second stanza the idea may be a trifle more comprehensible if it be expressed in terms of future and past. If the relentless march of time can be impressed upon the pupil from a reading of the poem, that is the most the teacher can expect to do.

TOM

(Woolson—IV—217.) This little narrative poem is so simple in construction and straightforward in its movement, that no particular plan of development is necessary. This is an excellent poem for reading orally. When properly read, there is little to explain to the pupil.

TONGUE-CUT SPARROW, THE

(Anon.—III—74.) This is a study in contrasts. On the one hand we have the kind little old woman who was the friend of the sparrow, her course of conduct and her reward; on the other we have the shrewish old lady, her conduct and her reward. Whatever helps to heighten the contrast is to the point. What was the occasion of the kind woman's first acquaintance with the sparrow? What was her immediate reward? What was her reason for hunting up the home of the sparrow? What was her attitude to other animals? What was her reward? How did the sparrow and his family show their gratitude to the old woman? What motive prompted her choice of baskets? What was the result? What was the cross old woman's motive for going to the home of the sparrow? Did she have the help of animals in finding the place? What kind of a reception did she have at the sparrow's house? What does this indicate in the sparrow? What was the cross woman's choice? What was her motive? What did she get. Be careful to make plain the fact that each took the consequences of her own choice. The beautiful nature reaped beauty; the ugly reaped ugliness. Some interest might be added by describing a Japanese house and customs.

TO THE RESCUE

(Cooper—V—241.) This is a chapter from "The Spy." The description of the night and the locality increases the intensity of interest in the situation. A solitary woman abroad at that time of night must have an important mission. The air of mystery is intensified by her search for a dwelling. **Vestige.** Evidence—Fix in mind the picture of the hut. How was it built? What evidence was there in its construction that it was a hiding-place? Describe the occupant of the hut. **Surtout.** A close-fitting long coat—What would the situation and surroundings of the occupant suggest as to his business and purposes? Would you judge from his manner and from the attitude of Frances that Harper was a man of influence? **Cardinal.** A short hooded cloak.—What was the effect of the girl's petition upon this man? What high praise did he render her? From this speech, what quality do you consider was the dominating one in his character? **Dragoons.** Cavalrymen. Although left without a knowledge of the actual outcome of the adventure, is the reader left with a feeling of hope or discouragement? What incidents bring about this effect?

TOURNAMENT AT TEMPLESTOWE, THE

(Scott—V—179.) This long extract is taken from the 43rd chapter of "Ivanhoe." The events that lead up to this judicial combat and the motives that actuate the various characters can only be gathered imperfectly from the part given. If the teacher is familiar with the novel he should by all means tell the children enough of the story to make these clear. Otherwise the dramatic element in the death of the Templar will be the main value to work, and this in itself is worth while. Describe the situation as you understand it after reading the opening pages. Why is Rebecca to be executed? What request does Rebecca make? Why did Bois-Guilbert remain after the herald had left her? What does this tell you of his motive? What excuse was adopted to make it unnecessary for Bois-Guilbert to make oath that

his quarrel was just? Can you, however, give the real reason? What champion appeared for Rebecca at the last moment? What effect did his coming have on the Templar? Give an account of the fight. What was its result? What caused the Templar's death? How did the Grand Master explain it?—**As they thus conversed.** A group of characters awaiting the judicial combat—**Cap-a-pie.** From head to feet.—**Lists.** The ground fenced off for the combat.—**Devoir.** Duty, or service.—**Oyez.** Hear! The introduction to a proclamation by a court official or public crier. It is always repeated thrice.—**Appellant.** One who looks to a tribunal, in this case the appeal to combat, for vindication.—**Gage.** Anything thrown down as token of challenge.—**Reliquary.** A case for carrying relics.—**"Faites, vos, etc."** Do your duty, brave knight.—**Laissez Aller.** Let go! Away!—**Unshriven and unabsolved.** Not having received the last offices of the church. Explain, "Kill not body and soul!"

TOWN MUSICIANS, THE

This little narrative appeals to the child by reason of the spirit of adventure in it. The fact that all four of the animals escaped their doom by running away is a source of great satisfaction. Make clear the point that they had all gotten too old for use. In the second part develop the idea that these friends, by using their wits and working together harmoniously, got what they wanted. This pyramid of animals at the robbers' window gives a very funny turn to the story and an opportunity to test the pupils sense of humor.

TRAVEL

(Stevenson—IV—40.) In this poem, the chief result to be achieved is a series of pictures, vividly presented to the child's mind. In the first allusion recall the story or the golden apples. (Find reference to this in "Barefoot Boy"). Next comes a picture of a tropical island on which are the luxuriant forests filled with gaudy colored parrots. Next a scene from the adventures of "Robinson

Crusoe" and thus through the selection.—**Cockatoo**, a parrot with an erectile crest.—**Mosque**, a Mohammedan temple of worship.—**Minaret**, a slender tower.—**Flamingo**, a long necked, small bodied bird, having long legs and web feet.—**Palanquin**, an Oriental conveyance borne on the shoulders of men by means of poles.—**Caravan**, a camel train in the desert. What is fitting in the adjective "knotty" as applied to a crocodile? The climax to these pictures is the elaborate description of the deserted city. Let no detail of this escape the imagination for out of it will arise a true sense of adventure, the feeling for which Stevenson makes the appeal.

TUCKER, E. S.

Selection: II, 20.

TWENTY-THIRD PSALM, THE

(Bible—III—24.) One is safe in saying that this wonderful poem of faith and gratitude should be committed to memory,—so firmly committed that there is little danger of forgetting it. Few passages in the Scripture have taken such hold of the human mind and found their way into common speech as this. Perhaps the children may be helped with the oriental and pastoral imagery by simple explanation, but any theological dogmas that suggest themselves in connection with it need not be impressed upon their minds. If it is studied here in the same careful manner in which any piece of literature is studied, the student is on the surest road toward its deeper content.

TWO FOXES

(Anon.—II—13.) Make it plain that the fox who wanted to start a quarrel invited his brother to help him in politest fox language. What had given this fox the idea of quarreling? What was the first thing they tried to quarrel over? Why did they not succeed? What was the second thing? How did it terminate? What was the real reason they could not quarrel? What is there that shows the foxes to be real brothers?

TWO POETS OF CROISIC, THE

(Browning—V—317.) This little prologue is evidently addressed by Browning to his wife. Like many of his tributes to her it suggests his sense of the insignificance, the disgrace, of the world before she came into his life. Notice that each stanza is the account of a change that took place, of a sudden splendor that came, in the twinkling of an eye. With what depressing picture does the poem open? What transformation? Give the picture—with its two sides, before and after—suggested in stanza 2. What transformation in his own life is portrayed in the third stanza? What imagery is in your mind as you read it?—Study with special care the third line of each stanza. Think over them till you can **see** what they say.—Since his wife was a famous poet, does it seem appropriate that a poem about poets should thus be dedicated to her?

TYPICAL AMERICAN, THE

(Grady—V—201.) This eloquent tribute to Lincoln was a part of an address made by Mr. Grady at a banquet of the New England Club, in 1886. In this address upon "The New South" Mr. Grady characterized the two great streams that came together in the making of the American Nation. These were the Puritan and the Cavalier. Out of this developed the idea of the type that was strictly American. Make plain to pupils the sense in which type is used. Characterize the Puritan and the Cavalier. What is meant by "straightening of their purposes and the crossing of their blood?" **Comprehend**, to grasp mentally.—**Fused**, mingled.—**Martyrdom**, the dying for a cause.—**Infamously**, shamefully.—**Consecrated**, set apart. The essential feature of this selection is the marvelous qualities and the masterful wisdom combined in the man Lincoln, and reflecting what was typically great in American character. This selection can be memorized to advantage, both by reason of the balance in style and the dignified beauty in sentiment.

ULYSSES

(Tennyson—V—322.)

I.

In 1833 a crushing sorrow came into the life of Tennyson. His collegemate and closest friend—his brother-in-law to be—Arthur Hallam, died suddenly at Vienna. Hallam was a young man of great promise and of an usually attractive personality. For many years Tennyson struggled with this grief and out of that struggle came a group of great poems, including his masterpiece, "In Memoriam." One brief poem, however, is more intimately connected with the immediate revival from the shock than "In Memoriam,"—the poem "Ulysses." In the midst of the deadening grief Tennyson recognized the necessity of holding on to life, of taking up in some form or other his burden of not allowing his loss to crush him. Speaking of this poem Tennyson said: " 'Ulysses' was written soon after Arthur Hallam's death, and gave my feeling about the need of going forward, and braving the struggle of life perhaps more simply than anything in 'In Memoriam.' "

II.

So much for the need out of which the poem sprang. It is a message from "out the depths" and a message with no uncertain sound. Now, let us look at the material used by the poet as a means of conveying his message. The old story of Ulysses as told by Homer does not present this incident. Ulysses had no companions left when he reached home. They had all fallen by the way-side in the homeward journey. He, himself, worn out with years of struggle was only too glad of the opportunity to spend his few remaining years in peaceful effort among his people. The germ of the poem will not be found then in the familiar version of the Ulysses story that most people know, but in the 26th Canto of Dante's "Inferno." The whole passage referring to Ulysses is given as found in Cary's translation:

"When I escap'd
From Circe, who beyond a circling year

Had held me near Caieta, by her charms,
 Ere thus Aeneas yet had named the shore,
 Nor fondness for my son, nor reverence
 Of my old father, nor return of love,
 That should have crowned Penelope with joy,
 Could overcome in me the zeal I had
 T' explore the world, and search the ways of life,
 Man's evil and his virtue. Forth I sail'd
 Into the deep illimitable main,
 With but one bark, and the small faithful band
 That yet cleav'd to me. As Iberia far,
 Far as Morocco either shore I saw,
 And the Sardinian and each isle beside
 Which round that ocean bathes. Tardy with age
 Were I and my companions, when we came
 To the strait pass, where Hercules ordained
 The bound'ries not to be o'erstepped by man.
 The walls of Seville to my right I left,
 On the other hand already Ceuta past.
 'O brothers!' I began, 'who to the west
 Through perils without number now have reach'd
 To this the short remaining watch, that yet
 Our senses have to wake, refuse not proof
 Of the unpeopled world, following the track
 Of Phoebus. Call to mind from whence we sprang:
 Ye were not formed to live the life of brutes,
 But virtue to pursue and knowledge high.'
 With these few words I sharpen'd for the voyage
 The mind of my associates, that I then
 Could scarcely have withheld them. To the dawn
 Our poop we turn'd, and for the witless flight
 Made our oars wings, still gaining on the left."

It will be noted that not all the suggestions in this passage are utilized, but that some points from the narrative as found in Homer and Virgil are combined with these. If time permits, it would be an interesting and valuable study for a class to take up these various elements and observe the way in which Tennyson has

wrought them into a unity and the purpose served by each detail selected.

III.

With these points regarding the origin and basis of the poem in mind, let us turn to the poem and run through it somewhat as the class must do in order to gather its message.

1. Who speaks and under what circumstances?

It must be observed that the poem is dramatic in its conception,—that it represents the old Ulysses at a critical point in his career, just as he is ready to set sail. Apparently he stands near the shore and is making a final address to his mariners and others before he leaves. The important thing for the poet to do is to make clear the motive, the purpose, back of Ulysses' action. Considering all the dangers' and trials through which his wanderings of twenty years had taken him, it would seem that the most natural thing would have been for him to welcome the repose which his quiet duties would have brought.

2. Why is Ulysses dissatisfied? In what respect is he unappreciated by his people? What kind of life has he led in the past? How was he regarded in this more strenuous life of the past? Notice some of the principles of life stated by Ulysses in the first paragraph (lines 1-32).

We may observe that the poem naturally divides itself into three parts. Ulysses first addresses the world, explaining why he can not be content to stay at home—how that, to him, means stagnation. In the second part of his monologue he presents Telemachus as his successor and points out his fitness to rule. In the third and final portion, he addresses his mariners,—

“Souls that have toiled, and wrought, and thought
with me—”

assuring them that

“ . . . Ere the end,
Some work of noble note may yet be done,
Not unbecoming men that strove with God,

and that while they have been made weak by time and fate they are still

“ . . . Strong in will

To strive, to seek, to find, and not to yield.”

Perhaps the necessity of meeting whatever of life remains with a brave and unfaltering heart has never found a more vigorous, masculine, statement than in the first half of this poem.

3. To whom does he leave his scepter? What are the chief characteristics of Telemachus? Why is he well-qualified for taking up the work that Ulysses leaves? Notice that in all essentials his nature stands in contrast to that of Ulysses. Do the words of Ulysses imply contempt for the type of character possessed by Telemachus, or do they simply recognize the fact that “it takes all kinds of people to make a world?” (Lines 33-43. These lines are omitted from the text as given in the reader. The study suggestions are included here for the sake of completeness.)

4. The third division of the poem (lines 44-70) makes up the direct address to his companions, those old weather-beaten mariners who have survived the adventures of the past and are now to accompany Ulysses in his search for a “newer world.” Why are they fit companions for Ulysses? Notice the points in his appeal to them. (If possible compare Longfellow’s “*Morituri Salutamur*” which contains an expression of the same kind.) Observe the final statement of the purpose of the voyage. In what way is the poem an expression of the unconquerable will?

IV.

Tennyson’s Ulysses is, in fact, an embodiment of the modern “passion for knowledge; for the exploration of its limitless fields for the annexation of new kingdoms of science and thought.” Mr. Brimley in his “*Essays*” says: “The terse, laconic almost epigrammatic vigor of language put into the mouth of Ulysses marks the man of action and resource in time of danger, the man accustomed to rule and to be obeyed.” Mr. Stedman in his “*Victorian*

Poets" says that, "For visible grandeur, and astonishingly compact expression, there is no blank-verse poem, equally restricted as to length, that approaches the 'Ulysses.'" Aubrey DeVere says: "It shows us what heroism may be even in old age, though sustained by little except the love of knowledge, and the scorn of sloth." Carlyle said that it was "Ulysses" which first convinced him that Tennyson was a true poet. And we find R. H. Horne writing in 1843, the year after "Ulysses" was published: "The mild dignity and placid resolve—the steady wisdom of future storms—the melancholy fortitude, yet kingly resignation to his destiny which gives him a restless passion for wandering—the unaffected and unostentatious modesty and self-conscious power—the long softened shadows of memory cast from the remote vistas of practical knowledge and experience, with a suffusing tone of ideality breathing over the whole, and giving a saddened charm even to the suggestion of a watery grave—all this, and much more, independent of the beautiful picturesqueness of the scenery, render the poem of 'Ulysses' one of the most exquisite in the language."

VAN DYKE, HENRY

Poet and prose-writer. Since 1900, professor of English literature at Princeton University. He was born at Germantown, Pa., November 10, 1852. Was educated for the ministry and held important charges and lecturerships, before he was called to Princeton. His prose work has been very popular. Perhaps his most widely read story is "The Other Wise Man." Other important titles are, "Little Rivers," "Fisherman's Luck" and "The Ruling Passion." His poetic volumes are "The Builders and Other Poems," "The Toiling of Felix and other Poems," "Music and Other Poems." "The Poetry of Tennyson" is a standard piece of criticism.

Selections: III, 6, 160; V, 92, 124, 235.

VARNEY, MINNIE T.

Selections: III, 82, 165.

VICAR'S SERMON, THE

(Mackay--IV--210.) A child's idea of morals is acquired through the concrete example rather than through an abstract principle. A good plan with a lesson like this is to ask for illustrations of the various truths as they are expressed. In the first stanza and third line, where does the emphasis fall in oral reading in order to express the meaning? Where in the fourth line? In the second stanza and seventh line where does the emphasis fall? Where in the last line? In the second stanza there is a very fine moral truth to be brought out. It is the fact that conduct affects the character of the person performing the act, much more powerfully than it does the character of any one else. What is meant by a white lie? How do black and white have a moral quality when applied to conduct?

VILLAGE BLACKSMITH, THE

(Longfellow--1839--III--139.) In his journal Longfellow refers to this poem as "a new Psalm of Life," and again in a letter to his father as "A kind of ballad on a Blacksmith . . . which you may consider, if you please, as a song in praise of your ancestor at Newbury," the first Stephen Longfellow having been a blacksmith. "The Village Blacksmith" is one of the best examples of Longfellow's power of insight into the worth and poetry of lowly themes. The simplicity of the blacksmith's character, its genuineness, constitutes its value for us. Notice that the poem gives us in order (a) the setting (st. 1, lines 1 and 2), (b) appearance of the smith (sts. 1 and 2), (c) illustrative glimpses of his life suggesting the main traits of his character (sts. 2-6), (d) a summary of his life. Discussion of the poem may move along the lines of this analysis.—Picture clearly the smith. Point out all the passages that help you understand what kind of man he is. (This characterization is the great thing. The pupils should see that he is honest, steadily industrious, reverent,* full of parental love and pride, and of tender memories.) Do you admire the smith? Notice how the

first line of stanza 7 sums up his life—and all our lives. What principle stated in stanza 7 can we put into daily practice? In what sense are we all blacksmiths? (The answer to this question will be an explanation of the last four lines. "Life is like a flaming forge, upon which we hammer out our fortunes, just as a blacksmith hammers out his iron").—Poe says: "We have (in 'The Village Blacksmith') the beauty of simple-mindedness as a genuine thesis; and this thesis is inimitably handled until the concluding stanza, where the spirit of legitimate poesy is aggrieved in the pointed antithetical deductions of a moral from what has gone before." Do you agree with Poe in his statement of the theme? Do you think, with him, that the poem is worse for the statement of the moral in the last stanza?—Point out the comparisons used? What does *tan* (in st. 2) mean?—The children of Cambridge presented the poet on his 72nd birthday with a chair made of the wood of the "spreading chestnut tree." If possible read to the class Longfellow's "From My Arm Chair."

VISIT FROM ST. NICHOLAS, A

(Moore—III—89.) The atmosphere in which this little poem opens is the first point of consideration. Bring forcibly to the imagination of the child, that perfect quiet of the household and with it that perfect air of expectation that is reflected in the first part of the poem, and that has doubtless been the actual experience of the child himself. Test the understanding of certain figurative passages by asking pupils to paraphrase them. Such passages are the following:

"While visions of sugar plums danced in their heads."

"Had just settled our brains for a long winter's nap."

"The moon, on the breast of the new fallen snow."

"As dry leaves before the wild hurricane fly."

Lustre, splendor, glow.—**Miniature**, smaller than the natural.—**Coursers**, spirited and swift horses.—**Obstacle**,

something in the way.—**Hurricane**, a violent wind storm. **Tarnished**, stained, discolored.—**Droll**, queer.—**Elf**, a mischievous person. Ask for the names of the reindeer of St. Nicholas. What is there fitting in these names? What are the terms used to describe St. Nicholas? How is the character as it is described in the poem consistent with its mission?

VISIT TO THE WRECK, A

(Wyss—V—63.) This selection from "Swiss Family Robinson" describes the visit to a wrecked vessel and the return trip with the spoils. What device did they have as a signal for the family? **Breach**, gap or break. What were they forced to do before they could return? What cargo did they take on? What device did they invent for getting animals back with them? What adventure did they have on the way? Describe the belt and collar made by Jack during their absence. Describe the evening meal? What is the chief charm of a narrative like this? Compare with the selection from "Robinson Crusoe" on page 42, of the fourth reader.

VOYAGE TO LILLIPUT, A

(Swift—V—158.) This selection is a portion of a chapter taken from Swift's great satire called "Gulliver's Travels." It is the larger part of the first chapter of "The Voyage to Lilliput."

"Gulliver's Travels" is a story of the adventures of "one Lemuel Gulliver, first a surgeon and then a captain of several ships." There are four voyages in all, the first of these being the "Voyage to Lilliput." This is, on its face, a delightfully probable adventure, having to do with a race of pigmies, but fundamentally it is a satire upon the court and policy of George I and a scourge of those abusing power, or outraging humanity.

The second voyage is to Brobdingnag, a land of giants in which part of Swift's satire is turned toward the grossness of humanity, as it had been against its pettiness in the "Voyage to Lilliput." In the third voyage to Laputa, the author turns his lash on the philosopher and pedant

and the concerted pretences of science. The last is the Voyage of the Houyhnhms. This is the least probable and most revolting of the satires. In it is described a race of bestial creatures, called Yahoos, painfully like human beings, and ruled by a race of horses, called Houyhnhmns. This is full of misanthropy and amounts to a libel on human nature.

Van Dieman's Land, an island since known as Tasmania, lying south of Australia. The South Pacific Ocean and the Australian Continent were very imperfectly explored in Swift's time, so that he violated no apparent geographical probability in placing Lilliput in these seas.

There is little to develop in this straightforward narrative. However, the humor in various situations is valuable and the idea is evident in even the short selection that nothing is great or little except by comparison.

WALDEMAR'S VISIT

(Varney—III—165.) This is particularly good for oral reading, there being a number of proper names together with good dialogue to test pronunciations and expression. One of the first questions that might be settled for the child is that of the nationality of Waldemar's family. Let the pupil tell how it is possible for Waldemar to have one grandfather a German, one a Frenchman, and he be an American. Out of the conversation with Waldemar before he takes his journey, make clear the points relative to a trip on the ocean. Here is an excellent opportunity to give some idea of a wharf and of a steamer. In the conversation that follows Waldemar's departure, the important feature is the fact that the same sun, moon and stars appear to his playmates that Waldemar sees. How does it happen that they do not see them at the same time? How does the little girl console herself for this fact? The fourth feature of the lesson is the letter. What time of year did Waldemar take his journey? What is there in his letter to indicate it? What do American children have in place of the Easter hare?

WARD, MRS. HUMPHRY

She was born at Hobart, Tasmania, June 11, 1851. She was the eldest daughter of Thomas Arnold, and granddaughter of Dr. Arnold of Rugby. She married T. Humphry Ward in 1872. Among her leading works are "Robert Elsmere," "Marcella," "Helbeck of Bannisdale," "Eleanor," "Lady Rose's Daughter," "Marriage of William Ashe," "Agatha," a play, and "Marriage a la Mode."

Selection: III, 23.

WARNER, CHAS. DUDLEY

Born at Plainfield, Mass., September 12, 1829; graduated at Hamilton College; studied law and practiced from 1856 to 1860 at Chicago. In the latter year took up the practice of journalism at Hartford, Conn., as editor of the "Hartford Press," later consolidated with "The Courant." His work includes fiction, essays, and travels, mainly. He was conducting the Editor's Study in Harper's Magazine at the time of his death in 1900.

Selection: IV, 196; V, 192.

WASHINGTON

(Byron—V—51.) This is the last stanza of Byron's "Ode to Napoleon." After a fierce indictment of such greatness as Napoleon's, he asks the question constituting the first lines of this poem. Would there be any repose in contemplating greatness like Napoleon's? Was his a case of "guilty glory"? What is meant by despicable state? After considering this question, the poet thinks of "one—the first—the last—the best." Why does he call Washington "the Cincinnatus of the West"? [For the appropriateness of the term read article on page 139 of fifth reader.] Does envy usually cause hate? Why was this not true in the case of Washington? "One" is the subject of the verb "bequeathed." Why should man blush because there was but one?

WATER LILY, THE

(Anon.—II—23.) This story of the origin of the water lily in the little Indian legend is very beautiful and

is of the sort that is easily spoiled by over-analysis or too literal interpretation. There is nothing more awe-inspiring to the mind of a child than a star. By taking advantage of this stimulation of the imagination of the pupil, when his mind is keenly awakened to the beauty of the star, question him as to why a star should wish to come down to earth to live. Why should it appeal to little Mesha as to where it should make its home? What was Mesha's first suggestion? Why did being near the blue sky seem an inducement to Mesha? Why did the star chose the heart of a wild rose as its home? Why was it not content there? What was the second choice of the star? Why was it not content there? What was the star's final choice? What were the reasons for this? In what way does the changing of a star into a water lily seem fitting?

WATER-LILY, THE

(Roche—V—69.) This is a very fine expression of the two phases of human life. The poet has made the water-lily the type of human life. The roots and stem represent the external sordid expression of the merely material phase. The blossom and leaves typify the inner or spiritual manifestation of this same life. The seeming contradiction in the two phases is set forth by giving the points of view of two groups of observers of the pond-lily. What constitutes the first group? What is fitting in the character of these observers? How does the term "gelid" harmonize with the thought of the stanza? What viewpoint of life does this group reflect? What constitutes the second group? Show in what way the second group differs in character from the first? What viewpoint does the second group reflect? Be very careful to give proper significance to the word "vulgar" in second stanza and the word "vile" in the fourth. What is the significance of the term "virgin gold"? Why speak of a soul as "fragrant"? The last stanza suggests the difference between the human and the divine estimate of a life.—**Mere**, a pond or small lake.—**Gelid**, cold, icy.

WATERLOO

(Hugo—V—251.) The account of the battle given here is made up of extracts taken from Hugo's "Les Misérables", Book II. While the accuracy of the account has been questioned in some particulars and while Hugo's estimate of the results or philosophy of the struggle are not always accepted, no one questions the wonderful descriptive power of the writer. The vividness with which the various divisions move before the imagination invests the whole with a reality that holds the reader and impresses him with the importance of this final tragic act in the great drama of Napoleon's career. 'This battle has been called "the most momentous victory ever won by the British arms, and the most happy in its results."' It may be interesting to notice that it occurred exactly six centuries to a day after the signature of Magna Charta by King John. It is the last of the series treated by Creasy in his "Fifteen Decisive Battles of the World" and a reading of his account would be a good preparation on the part of the teacher toward understanding the selection given. If possible read the whole of the account in Hugo. The many names of persons found are mainly those of subordinate commanders and need not detain the class for any investigation. The context shows to which side they belong and the interest should center in the moving masses rather than in these single figures. An account of some of the principal characters such as Wellington, Napoleon, Blucher, Ney, etc., will be helpful and interesting. The geography should be clearly in mind. The outline of Napoleon's plan of battle should be seen first and then another diagram to illustrate the actual fight may be drawn on the board on an enlarged scale as given in "Les Misérables." Then let the pupil keep track of the movements as he describes or reads.—What determined the results at Waterloo? What was Napoleon's plan of battle? Explain the arrangement of the ground on which the battle was fought. What impression do you have of Wellington from Hugo's account? Of Napoleon? What seems to be

the climax of the struggle? What finally turned the tide in favor of the English? Mention some of the happenings that seem especially dramatic and terrible. What feeling do you have toward Napoleon at the close?—**Cressy, Poitiers, Malplaquet and Ramillies.** Four great victories of the English over the French, the first two won by Edward, the Black Prince, the last two by the Duke of Marlborough. Cressy has been called “the greatest victory ever won.”—**Marengo....Agincourt.** Two battles, in the first of which (1800) Napoleon defeated the Austrians, and in the second of which (1415) the English defeated the French. The “man of Marengo” is of course Napoleon.—**“Vive l’Empereur!”** Long live the Emperor.—**Debouched on the plateau.** Marched out, or issued forth upon the plateau.—**Cuirassiers.** The French heavy cavalry.—**Abatis.** An entanglement of fallen trees.—**Decimated.** Destroyed one out of ten.—**Somnambulist.** One who walks in his sleep.

WEBSTER, DANIEL

Born at Salisbury, New Hampshire, January 18, 1782; graduated at Dartmouth; studied law; was admitted to the bar in 1805 and soon made a reputation as a lawyer and orator which placed him at the head of the profession; was a member of Congress from New Hampshire in 1813 to 1817 and from Massachusetts 1823-7. In the latter year he became United States Senator from Massachusetts. He was Secretary of State under Harrison and Tyler and again under President Fillmore. From 1845 to 1850 he was in the Senate. During this second term in the Senate Webster made his great speech in answer to Col. Hayne of South Carolina. Webster alienated many of his Northern friends by his compromise in 1850 which was pretty generally regarded as a bid for the presidency. His Bunker Hill orations and that on the anniversary of the landing of the Pilgrims, are the most famous of his public speeches. Died at Marshfield, Mass., October 24, 1852. Life in American Statesmen Series.

- Selection: V, 275.

WHAT DO WE PLANT WHEN WE PLANT THE TREE?

(Abbey—IV—249.) This poem is very simple and direct in its style. Its theme is that of the great interdependence of all life. The far-reaching results of the planting of a tree are given (1st) in the various parts that go to make up a ship, (2nd) in the various parts that go to make up a house, and (3rd) in a miscellaneous little group of the things "we daily see." The child's imagination can be drawn upon for a larger list of things which have been contributed by the tree, and greater force given to the thought of our social interdependence by suggesting the various hands through which the tree has passed before reaching the final product.

WHAT MAKES A NATION?

(Nesbit—V—279.) In this poem, the writer endeavors to show that it is not external material things that constitute a nation, or that make it strong, but the common inner faith that animates the life of all. In the first stanza the question is asked if boundary lines are what make a nation. Note the figure in the second line. The conception of measuring a nation's girth on the silent hills or on the prairie floor gives the suggestion of vastness. In the second stanza the question is asked as to what of external equipment it takes to make a nation strong. Note the second line in this stanza, and explain the source of its beauty. Why are the terms "flaunt" and "racing" harmonious with the thought?—Screed, a strip. In the third stanza the answer to the first is suggested in the form of a question—"Is it the great common heart which beats in all her sons," etc? In the last stanza the question in the second is answered. Is it a material or a spiritual force that makes a nation great?

WHAT THE WIND DOES

(Anon.—II—10.) The idea in this selection is not different from that in the preceeding poem ("The Wind") and much the same manner may be employed in its pre-

sensation. In addition to the mystery of the wind as expressed by Stevenson, we have the idea of the wind's utility. What are the different ways spoken of in which the wind works? Have the child add to the list of its uses.

WHEN THE DOGWOOD BLOOMS

(Lounsberry—III—183.) An adequate idea of the dogwood bloom is the first step in the presentation of this lesson. If it is in season the actual bloom should be called into service. If not, a picture will have to serve. The beauty of the bloom and the perfection of the tree is the point to be emphasized. Make the child understand that trees and plants have an individuality and that mutilation does violence to that individuality. In order to impress the dignity of the life of trees, it would not be amiss to tell something of the extent to which tree surgery is practiced to save the lives of trees. Grandmother's sentiment is the first step in the process of awakening a sympathy for the tree. What is her remedy for this so-called cruelty? Did the remedy hold good in Phillip Todd's case? What are the steps in his awakening to a love for the dogwood tree? How does the last sentence in the selection sum up the meaning of the whole?

WHEN LINCOLN WAS A LITTLE BOY

(Anon.—II—129.) This lesson may be made interesting and effective by carrying along with the events of Lincoln's life and the condition which he found in his new home, a comparison with the situation a boy of the present day would face in moving to Indiana from another State. Consider, first, the modes of travel. It was between seventy and eighty miles from the old home to the new. How long did it take the Lincolns? How long would it likely take at the present time? Secondly, consider the home and its equipment. Compare it with the average or even the poorest farm house of to-day. In the third place, take up the matter of education. Consider school facilities and the matter of literature. How

is the question of distances solved now for the boy going to the country school? Emphasize the story of Lincoln's first book. Why did he so thoroughly appreciate the book? Does the undergoing of hardship necessarily produce greatness? What is the real connection between hardship and greatness?

WHERE DO THE BIRD'S SLEEP?

(Sharp—V—90.) This selection is so simple in idea and style that the pupil can have no trouble in following it. The expression, "The wild symphony of the winds," should be made clear. What is a symphony and why should the noise of the winds be referred to as a "wild symphony"? Call attention to the figure of speech in the third paragraph in the description of the pines.

WHITTIER, JOHN GREENLEAF

Born near Haverhill, Mass., December 17, 1807; early education was scanty. He displayed great activity in the anti-slavery cause and in writing poems and newspaper articles bearing upon this movement. His range of subjects and his powers of expression were somewhat limited, but his work is distinguished by rare melody and sincere feeling. His "Snow Bound" has often been compared to Burns' "Cotter's Saturday Night." Died at Hampton Falls,, New Hampshire, September 7, 1892. The authorized editions of his works are published by Houghton, Mifflin & Co., Boston, Mass., while his "Life and Letters" by Pickard, in two volumes, are issued by the same house. Linton's life in the Great Writers series is a satisfactory short sketch.

Selections: III, 38; V, 44.

WHITMAN, WALT

Born at West Hills, Long Island, May 31, 1819; began life as a printer, spending a great deal of his time mingling with the working people; was editor of the "Brooklyn Daily Eagle" for a brief period, and an occasional contributor to many other periodicals. His first book, "Leaves," appeared in 1856. During the war he served as

a volunteer nurse in the army hospitals, afterwards was employed as a government clerk in Washington until 1875. About this time he moved to Camden, New Jersey, where he lived until his death, March 26, 1892. "Leaves of Grass," "Drum Taps" and "Specimen Days and Collect," are his chief works. His failure to observe the ordinary rules of poetic construction is the distinguishing mark in the form of his work, the one striking exception to this general rule being the selection "Oh, Captain! My Captain," found in V, 198. Whitman's collected works are published by Small, Maynard & Company of Boston, Mass. Perhaps the most sympathetic study of Whitman is that by John Burroughs.

WHO OWNS THE MOUNTAINS

(Van Dyke—V—235.) This passage is taken from Dr. Van Dyke's "Little Rivers," a book that is full of the love of the great out-of-doors. It is a splendid sermon on the nature of true ownership. What incident led to the line of thought presented? What does the law say about the kinds of property? What is the difference between them? What does Dr. Van Dyke mean by saying that all property is personal? Can you locate the familiar passages in the Bible upon which the two questions in the 7th paragraph are based? Do you notice that they are not questions after all? Explain. Contrast the true and false measure of success. Show how the last sentence sums it all up.—**Unearned increment.** A term used much in political science, meaning the increase of value resulting from general causes, as distinguished from that due to the labor or improvement put upon the land by its individual owner.

WHY DO BELLS FOR CHRISTMAS RING?

(Field—III—100.) The Christmas story is likely to make its strongest appeal to the young child when emphasized as the celebration of a real birthday. Test the child's actual knowledge of the event. Make the facts as real to him as possible. Where was Christ born and when? How did the star figure in the story? Why was

the cradle of Christ in a manger? What is meant by holy? A greater sympathy can be enlisted and a larger sense of reality in the birthday celebration impressed on the pupil's mind by emphasizing the human phases in the holy child's life that are common to all children.

WIDOW WIGGINS' WONDERFUL CAT

(Eggleston—IV—92.) The generous use of alliterations makes the selection particularly useful for oral reading. The unexpected interjection of alliterative passages gives excellent drill in both enunciation and pronunciation. After reading the entire selection orally, develop through a series of questions the characteristics of the various persons in the story. What kind of woman was the Widow Wiggins? What kind of woman was Mrs. Vine? What of Mr. Slick, Tilda Tattle, Deacon Pettibone, Mrs. Pettibone and Tom? How did the widow's cat behave with the various persons? Why did the cat change its behavior with the deacon? What was the effect of this change? Explain the parable of the Prodigal Son and show its connection with the deacon's experience. What did the deacon hear mewing within him?

WILLIAM TELL

(Anon.—II—91.) This lesson should be read through carefully by pupils before any attempt is made to develop the meaning. A comparison between Gessler and Tell is a good way to prepare for the outcome of the incident. What was Gessler's chief characteristic? What actions bear this out? What was Tell's chief characteristic? What actions prove this? In the test to which Tell was put was it his skill alone that was responsible for his success? What quality in the boy made this episode possible? How does the arrow secreted under Tell's coat further show the character of the man?

THE WIND IN A FROLIC

(Howitt—IV—90.) The light mood of the poem is the first feature to impress upon the pupil. If this be lost,

there is no point to the poem. From the first sweep of the wind to the final climax of "his hat in a pool and his shoe in the mud," there is no suggestion of violence. The sly humor in the various situations must be made evident. Develop a series of pictures in which the victims of the wind's pranks are described and see to it that no humorous touch is omitted. Ask for a list of the wind's pranks that appeal to the sense of hearing and another of those acquired by the sense of sight.

WIND, THE

(Stevenson—II—9.) The child's point of view of a natural phenomenon is put forth artistically in this poem. Since it is from the viewpoint of the child that the wind is considered, the following of the poem sympathetically as the points develop is the logical plan in presentation. It is presumably a child who is talking to the wind. What line in the poem clearly shows this to be true? By what experience has the child become aware of the wind through the sense of sight? By what experience has it become aware of the wind through the sense of hearing? By what through touch? In spite of this sense knowledge what is the final question in the mind of the child? If this selection leaves the pupil with a sense of the subtle beauty, and mystery of the wind, it has accomplished its purpose.

WINTER NEIGHBORS

(Burroughs—V—126.) This selection is a portion of a chapter entitled "Winter Neighbors," from a volume called "Signs and Seasons." In order to fully comprehend the spirit of the author the introductory paragraphs of the chapter should be read. Some information as to the winter habits of birds is desirable. One very evident point to be made is that of adaptation among animals. Marshal all the data in this selection by which this point can be emphasized. What were the two modes employed by the owl for his protection? Is it true of most animals that the aggressive method is resorted to as a final resource? The great end to be attained is the awak-

ening of a keener sympathy and more accurate observation of animal life. The reading of the entire chapter to the pupils would probably be a legitimate aid.

"WITH WHOM IS NO VARIABLENESS, NEITHER SHADOW OF TURNING"

(Clough—IV—220.) In the epistle of James, first chapter, and seventeenth verse, find the complete sentiment from which the title of the poem is taken. The idea is that of the Infinite as opposed to the Finite. The contemplation of the absolute and its unchanging order, as compared with the limitations of the brief span of a human life is the object of the poem. This can be accomplished only relatively and that by dwelling upon the great natural processes in such a manner as to suggest the infinitude of space and time. Draw upon astronomy for the idea of space, and of an order in which there is no variableness. From geology illustrate the great reaches in time, through which purposes have been carried out. Nature's kindness of adaptivity may be shown in the green of the grass and blue of the sky. If the teacher succeeds in bringing to the child a degree of consciousness of the insignificance of the individual as compared to the larger life of the universe, he will strike the large point.

WOLF AND THE KID, THE

(Aesop—III—56.) A series of questions must be asked to bring out the essential qualities of the two animals. The difference in habits and disposition must be made clear before the child can see the fallacy in the kid's position. That courage is a matter of the spirit and not the result of fortunate circumstances is the point to be accomplished. A homely illustration of the boy who is a bully may be made to serve in this connection.

WOODWORTH, SAMUEL

An American journalist and poet, born at Scituate, Mass., in 1785; died at New York in 1842. After an apprenticeship in a printing office he published a

paper at New Haven, Conn., in 1807. During the war of 1812, he conducted a weekly paper called "The War," and later assisted in founding the "New York Mirror." He published a good deal of verse as well as operettas. He is remembered for his song, "The Old Oaken Bucket."

Selection: IV, 139.

WOOLSON, CONSTANCE FENIMORE

Born at Claremont, New Hampshire, March 5, 1838; spent her early life at Cleveland, Ohio; lived about ten years in the South along the Atlantic coast until 1879, when she went to Europe, residing principally in Italy until her death, Jan. 24, 1894. She was the author of a number of novels in addition to a large amount of magazine work.

Selection: IV, 217.

WORDSWORTH, WILLIAM

Born at Cockermouth, in Cumberland, England, in 1770. His early education was received at Hawkshead grammar school from which in 1787 he went up to St. John's College, Cambridge. It was in the days at Hawkshead that Wordsworth acquired the great love of nature that characterized all his work and made him a poet. His later experience at Cambridge did little to modify his philosophy of life acquired in his lonely haunts about Hawkshead. During the French Revolution his enthusiasm took him to France, where he identified himself with the Girondists. Later, however, his political faith swung back and he became a strong conservative. It was in the fifteen years following this mental readjustment that Wordsworth wrote his best poetry. When about thirty he returned to the lakes never to leave them for a great length of time. In 1802 he married his cousin, Mary Hutchinson, who together with his invalid sister, Dorothy, became his constant companions for the thirty-seven quiet years of literary work that followed. A few friends, among whom were Southey, Coleridge and De Quincey frequented his simple home. In 1843, Words-

worth was appointed Poet Laureate to succeed Southey, and in April 23, 1850, he died at Rydal Mount.

In his poetry Wordsworth completed the return to nature begun by Thomson, and continued by Cowper and Burns, his favorite theme being the influence of nature on man. He held that the humblest subjects treated in a natural manner were suitable for poetry, while he discarded the conventional diction that had grown up in the eighteenth century. The "Lyrical Ballads," written in company with Coleridge, was published in 1798. "The Excursion," written in 1814, is probably the finest of Wordsworth's work. The most satisfactory edition of the work of the author is that edited by Professor William Knight. For the general reader, the cream of Wordsworth is found in a little volume of selections edited by Matthew Arnold. A good brief biography and criticism is that by F. W. H. Myers in the English Men of Letters series.

Selections: IV, 121; V, 249; V, 263.

WORK AND SORROW

(Baldwin—III—152.) The deepest impressions of the hardships of pioneer life such as is described in the selection may be made by comparing modern rural life, modes of travel and forms of industry with those of Lincoln's boyhood. Make a point of the fact that even the roads had to be cut part of the way.

WYSS, JOHANN RUDOLF

Born at Bern, March 13, 1781, and died there March 31, 1830. He was a Swiss author, professor of philosophy and chief librarian at Bern. His best known work is "The Swiss Family Robinson," written in 1813.

Selection: V, 63.

YELLOW WING

(Anon.—III—175.) The main feature of this selection is the impression it gives of the new life in nature. The fact that Yellow-Wing was born on Easter Monday is significant. While the facts relative to Easter may be set

forth, the great significance to the child is the resurrection of the living things about him. A strong appeal can be made to his sense of color and motion in this description of nature. The vividness of the picture left in the child's mind of the various objects suggested, with their corresponding actions, is the measure of success of the presentation of the lesson.

ZITKALA-SA

A Yankton Sioux, born in Dakota. She was educated at White's Institute, Wabash, and Earlham College, Richmond, Indiana. She taught two years in an Indian school in Pennsylvania. For a study of her people she has lived among the Indians of Dakota and Utah. Her leading work is "Old Indian Legends."

Selection: IV, 35.



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